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NASHVILLE'S DUO DYNAMIC
HOT NEW TWOSOMES TAKE AIM AT COUNTRY SUCCESS >P.26
GOING HI-DEF
TV IS CHANGING... WILL LABELS BE READY FOR THE NEXT WINDFALL? >P.24
MAROON5: THE SOULFUL BAND THAT COULD
A BILLBOARD STARS SPECIAL FEATURE >P.29
WHITE STRIPES
LESS IS MORE FOR 'SATAN' >P.22
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No. 1 ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
TOP BILLBOARD 200	56	SYSTEM OF A DOWN / MEZMERIZE
TOP BLUEGRASS	66	ALISON KRAUSS + UNION STATION / LONELY RUNS BOTH WAYS
TOP BLUES	63	GEORGE THOROGOOD/THE DESTROYERS / GREATEST HITS: 30 YEARS OF ROCK
TOP CHRISTIAN	71	VARIOUS ARTISTS / WOW #15
TOP COUNTRY	66	TOBY KEITH / HONKYTONK UNIVERSITY
TOP GOSPEL	71	DONNIE MCCLURKIN / PSALMS, HYMNS & SPIRITUAL SONGS
TOP LATIN	68	DADDY YANKEE / BARRIO FINO
TOP HEATSEEKERS	73	BOBBY PINSON / MAN LIKE ME
TOP INDEPENDENT	72	INSANE CLOWN POSSE / THE CALM (EP)
TOP NEW AGE	72	JIM BRICKMAN / GRACE
TOP R&B/HIP HOP	63	KEM / ALBUM II
TOP WORLD	72	CELTIC WOMAN / CELTIC WOMAN

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	62	KELLY CLARKSON / BREAKAWAY
ADULT TOP 40	62	ROB THOMAS / LONELY NO MORE
HOT COUNTRY	67	KEITH URBAN / MAKING MEMORIES OF US
COUNTRY SINGLES SALES	67	BUDDY JEWELL / IF SHE WERE ANY OTHER WOMAN
HOT DANCE CLUB PLAY	69	BLAZE PRESENTS U.D.A.U.F.L. FT. BARBARA TUCKER / MOST PRECIOUS LOVE
HOT DANCE AIRPLAY	69	KELLY OSBOURNE / ONE WORD
HOT DANCE SINGLES SALES	69	KELLY OSBOURNE / ONE WORD
HOT DIGITAL SONGS	61	GWEN STEFANI / HOLLABACK GIRL
HOT 100	62	MARIAH CAREY / WE BELONG TOGETHER
HOT 100 AIRPLAY	61	MARIAH CAREY / WE BELONG TOGETHER
HOT 100 SINGLES SALES	61	AMERICAN IDOL FINALISTS SEASON 4 / WHEN YOU TELL ME THAT YOU LOVE ME
HOT LATIN TRACKS	68	SHAKIRA FEAT. ALEJANDRO SANZ / LA TORTURA
MODERN ROCK	62	NINE INCH NAILS / THE HAND THAT FEEDS
POP 100	60	GWEN STEFANI / HOLLABACK GIRL
POP AIRPLAY	61	GWEN STEFANI / HOLLABACK GIRL
HOT R&B/HIP HOP	64	MARIAH CAREY / WE BELONG TOGETHER
HOT R&B/HIP HOP AIRPLAY	65	MARIAH CAREY / WE BELONG TOGETHER
R&B/HIP HOP SINGLES SALES	65	R. KELLY / IN THE KITCHEN/TRAPPED IN THE CLOSET
R&B/ADULT	65	KEM / I CAN'T STOP LOVING YOU
RHYTHMIC	65	MARIAH CAREY / WE BELONG TOGETHER

VIDEOS

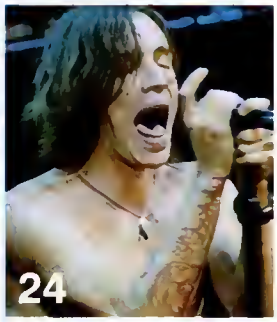
	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	73	CIARA FEATURING LUDACRIS / OH
TOP MUSIC VIDEOS	73	ELVIS PRESLEY / ELVIS BY THE PRESLEYS

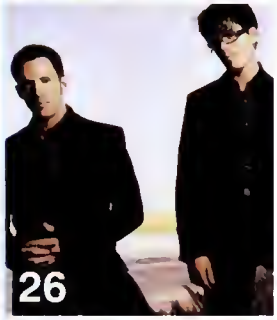
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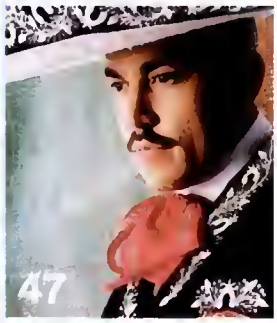
		ARTIST / TITLE
TOP ELECTRONIC	#1	NEW ORDER / WAITING FOR THE SIREN'S CALL
TOP CLASSICAL	#1	YO-YO MA/THE SILK ROAD ENSEMBLE / SILK ROAD JOURNEY: BEYOND THE HORIZON
TOP CLASSICAL CROSSOVER	#1	IL DIVO / IL DIVO
TOP INTERNET	#1	SYSTEM OF A DOWN / MEZMERIZE
TOP JAZZ	#1	MICHAEL BUBLÉ / IT'S TIME
TOP CONTEMPORARY JAZZ	#1	THE RIPPINGTONS FEAT. RUSS FREEMAN / WILD CARD
TOP POP CATALOG	#1	SYSTEM OF A DOWN / TOXICITY
TOP REGGAE	#1	BOB MARLEY AND THE WAILERS / GOLD
TOP RINGTONES	#1	YING YANG TWINS / WAIT (THE WHISPER SONG)
TOP SOUNDTRACKS	#1	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS
TOP DVD SALES	#1	NATIONAL TREASURE (FULL SCREEN)
VHS SALES	#1	RACING STRIPES
VIDEO RENTALS	#1	NATIONAL TREASURE
GAME RENTALS	#1	PS2: MIDNIGHT CLUB: DUB EDITION

CONTENTS









UPFRONT

5 News
6 Washington Roundup
10 Making The Brand
12 The Publishers' Place
13 Global
15 Digital Entertainment
16 Retail
17 Retail Track
18 The Indies
19 Touring
20 On The Road, Boxscore
21 Q&A: Danny Stein

HIGHLIGHTS

22 THE WHITE STRIPES skirt the spotlight as much as possible on the eve of their much anticipated release.

24 HIGH-DEFINITION DVDs may provide a new windfall to the music business, if properly approached.

26 NEW COUNTRY DUOS look like the next big thing in Nashville, a city with a rich history of trend hopping.

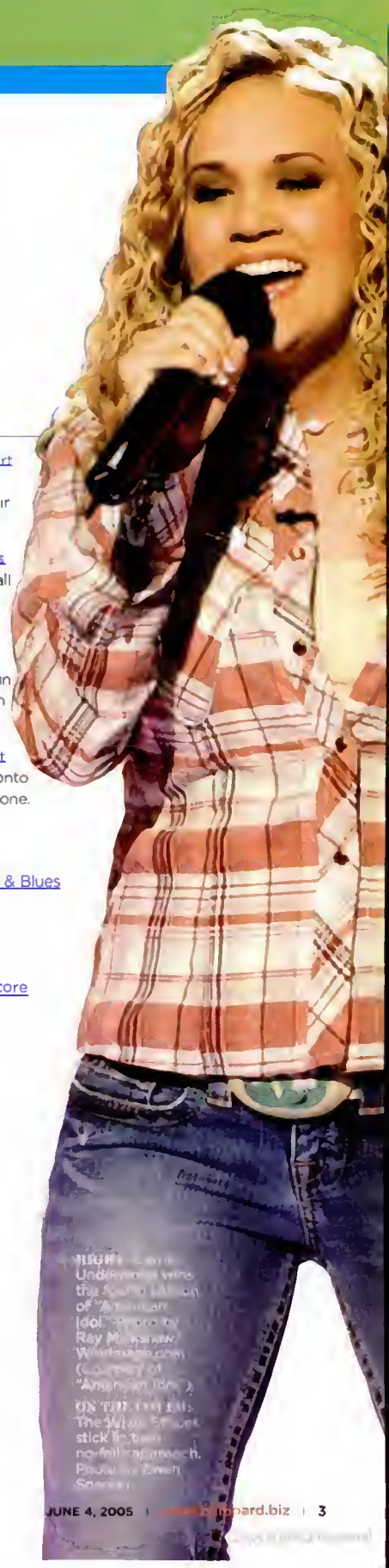
47 LUPILLO RIVERA'S latest album packs two genres onto two discs for the price of one.

MUSIC

46 The Beat, Latin Notas
48 Beats & Rhymes, Rhythm & Blues
49 Scene & Heard
50 Nashville Scene
51 Global Pulse
52 Reviews
54 In The Spirit, Classical Score

DEPARTMENTS

4 Opinion
55 Over The Counter
55 Market Watch
56 Charts
75 Marketplace
76 Mileposts
77 Backbeat
78 Inside Track, Executive Turntable



RIGHT: [illegible] Underwood wins the [illegible] season of "American Idol" [illegible] Ray Murray, Wednesday. (Courtesy of "American Idol.") ON THE CHARTS: The White Stripes stick to their no-frills approach. Previous Taylor Swift

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KEN SCHLAGER
Co-Executive Editor
Billboard



Cell Phone Is Newest Star On Touring Circuit

Top 40 radio station WHTZ (Z100) New York rounded up some of the format's biggest stars for its annual Zootopia concert May 22 at the Continental Airlines Arena in East Rutherford, N.J.

It was no surprise to find Kelly Clarkson, Jesse McCartney, Jennifer Lopez, Gavin DeGraw and Black Eyed Peas on the bill. Frankie J rapped, Rob Thomas crooned, Simple Plan rocked, Backstreet Boys re-emerged, and Gwen Stefani ruled, totally.

But the real star of the show was not onstage. The headliner here was the cell phone—and it appeared at the ear or in the palm of virtually everyone present.

The concert attendees were—again, no surprise—overwhelmingly female and overwhelmingly teenage. Many were accompanied by mom or dad.

But all were on their phones. Text-messaging across the arena. Calling friends at home. Photographing choice moments with picture phones held high. E-mailing those images back home or around the globe.

Thanks to Z100's deal with Sprint, the concertgoers were able to broadcast their text messages to everyone in the arena on giant screens above the stage:

"J Lo we luv u."

"Cheryl n Lisa think Gavin is so-o-o hot."

And our personal favorite: "Mike pick up milk & eggs on way home."

In one defining moment, Simple Plan frontman Pierre Bouvier called out to the crowd: "Raise your lighters!" A few dozen flames flashed on.

"Glowsticks!" A smattering of purple and green.

Cell phones define today's youth much as peace signs did an earlier generation.

"Cell phones!" A flood of 20,000 little squares of light.

Such ubiquity is not lost on the touring business. Already, cell phones are viewed as a new means of ticketing. Unique identifiers will be sent to phones and scanned at the turnstile.

Phones also provide a perfect way to deliver tour schedules and updates for favorite acts—not to mention downloads from recent shows.

But there is some static on the line. The use of phones to capture video or audio at public events can place First Amendment rights in conflict with artists' intellectual-property and publicity rights. This issue will only get more pressing as phones with video and recording capabilities become commonplace.

What about individual rights? Can venues that routinely bar cameras and recording devices also ban picture or video phones? (We wouldn't want to be standing in line at that turnstile.)

Some artists are already showing their displeasure with cell-phone culture. That New Jersey-bred traditionalist Bruce Springsteen has begun instructing fans to turn off their phones at his acoustic shows. Other acts will surely follow suit.

But there's little anyone can do to stem this tide. The flip-phone defines today's youth much as peace signs and roach clips were touchstones of an earlier generation. Only this time, the messages of "luv" are bounced off cell towers.

The music and touring businesses are getting this message loud and clear. Let's just hope fans remember why they are going to these shows in the first place.

And while they're at it, let's hope they don't forget the milk and eggs.

FEEDBACK

Modest Proposals For Boosting Sales

Great article on CD-burning kiosks in the May 21 issue. Sounds complicated, but does it have to be?

Let's see, we've had records, tapes, CDs, record clubs, DATs, MiniDiscs, digital compact cassettes (anyone want the player we won at NARM years ago?), labels' "commitment to source-tagging" (heard at how many NARMs?), MAP pricing, the end of MAP pricing, loss-leader pricing, the end of singles, burning, downloading, file-sharing, the UMG price model, lawsuits, DVD Audio, SACD, SACD hybrids, iPods, DualDiscs and CD-burning kiosks.

No wonder the damn music-buying public is confused! You know what consumers want? Manufacturers' quality, liner notes with lyrics and all that good stuff. Cheap.

Our customers have told us this every day of our 33-plus years in business. Music fans want economical music. Nothing has changed. Spend time in a record store. People want the CD format—although vinyl is back! Just lower the damn prices.

It'll work. You'll see.

Jim Risser
Owner, Finest Record Stores
Greeley and Fort Collins, Colo.

Tim Brooks has some excellent ideas as to how to ensure that deep catalog and historically significant product see the light of day in the U.S. marketplace (*Billboard*, May 14). Here's another idea: Cultivate a retail environment where these titles can actually be found and purchased. I'd bet most labels would enthusiastically embrace the idea of releasing deep catalog product that can get into some stores.

Rick Rosenberg
VP of sales and marketing
Shanachie Entertainment
Newton, N.J.

Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to **letters@billboard.com**. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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Home Run
Reverend Run gets MTV series
10



Famous Canadian
Paul Anka will be in new Canadian Hall of Fame
13



Wonder Gizmo
There is almost nothing the Gizmondo won't do
15



What Price Protection?
Copy-protected CDs, like Velvet Revolver's, debated
16



DeGraw's A Draw
Slow build cited in Gavin's growing tour base
19

>>>STARBUCKS, CONCORD AT IT AGAIN
Carole King and Italy's Zucchero are the latest artists with releases due from the partnership between Starbucks' Hear Music and Los Angeles-based Concord Records. Beginning July 12, King's "The Living Room Tour" and Zucchero's "Zucchero & Co." will be available in more than 4,400 Starbucks locations in the United States and Canada, as well as traditional retail outlets. The coffee chain does not have any exclusive window on the titles.
—Margo Whitmire

>>>CMA LEAVES CBS FOR ABC
After a 34-year run on CBS, the Country Music Assn. Awards will move to the ABC Television Network in 2006. The new deal will keep the show on the alphabet network until 2012. The first show on ABC, set to air in November 2006, will mark the awards' 40th anniversary. It will air live from the Gaylord Entertainment Center in Nashville, a move from the program's usual home at the much smaller Grand Ole Opry House. CMA executive director Ed Benson says the deal with ABC increased the trade organization's licensing fee for the awards show by more than 50%. But he says the primary appeal was strategic, not financial, citing ABC's commitment to bring new energy and excitement to promotion and marketing the show. The CMA has also struck a three-year agreement with ABC to air the prime-time special "CMA Music Festival: Country Music's Biggest Party." The first such special aired on CBS last summer.
—Phyllis Stark
continued on >>p6

UpFront

MUSIC | BY MARGO WHITMIRE

Carrie Carries 'Idol'; Labelmate Bo No. 2

America, you've chosen. Carrie Underwood was crowned the season four "American Idol" winner in front of 30.3 million viewers during the live May 25 finale at Los Angeles' Kodak Theater. The TV finale outpaced last year's climax, which earned 28.9 million viewers.

Now the hope is that viewer interest will translate to album sales.

"We're totally blown away by the show this season and the ratings," says Tom Corson, executive VP/GM of Arista/J Records. "It's bigger than ever."

Underwood, who performed the duet "Up Where We Belong" with runner-up Bo Bice during the show, will release her 19 Recordings/Arista debut album this fall.

Her first single, "Inside Your Heaven," written by Andreas Carlsson and produced by Desmond Child, was digitally released to North American radio stations through Musicrypt's Digital Music Distribution System hours after her win.

The label has also made Bice's version of the same song available to radio, a first for the "Idol" franchise.

"You have a great song that is performed wonderfully by two artists, and the interest in both of them is huge," 19 Entertainment's Tom Ennis says. "So why not give people both?" 19 Entertainment, parent of 19 Recordings, created the "Pop Idol" franchise, which spun off into the U.S. version, "American Idol."

The commercial release of the single is expected mid-June for both singers. Un- continued on >>p6



Finalists **Bo Bice** and **Carrie Underwood** drew in 30 million viewers to their "American Idol" finale.

Photo courtesy of "American Idol"; Ray Mickshaw/Wirelmage.com

BUSINESS | BY LARS BRANDLE

EMI DOWNLOADS OPTIMISM

LONDON—EMI Group is looking to the virtual world for answers to a real-world problem.

Faced with declining record sales, the publicly listed major is looking for digital music sales to swiftly deliver returns.

"Digital growth will far outstrip physical decline over the next five years," EMI Group chairman Eric Nicoli says. "We continue to believe that as much as 25% of the market could be in digital form in five years."

EMI's optimism comes not without considerable investment. In recent years, the London-based firm has plowed millions of pounds into building the foundation of its digital strategy and, according to Nicoli, the results are paying off.

The group's financial results for the year ended March 31 show that digital music sales tripled in just 12 months to £49.7 million ($90 million). Revenue from the digital arena now accounts for 2.5% of group income, rising to a 3.5% slice of the sales pie in the final quarter of the fiscal year.

"The digital opportunity is a real one," says Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide. Bandier is buoyant about the potential opportunities from digital distribution. His division captured £14 million ($25.7 million) in revenue from digital sales.

"We've had a terrific run with ringtones," he says. "A little bit has come from ringtunes, which has just started to kick in. We'll be there with our music."

While the pipes of the digital landscape have been laid, the infrastructure means little without strong A&R, EMI Music chairman/CEO Alain Levy says. "We need to have the artists, we need to have the music, we need to have vibrant local repertoire," he says.

Levy disclosed that after three years of stable funding levels dedicated to artist development, the purse strings will be opened this year. This, he explains, is partly due to the healthy current state for home-grown music, particularly in continental Europe and Japan.

"We're committed to local repertoire [all over] the globe," EMI Music vice chairman David Munns says. Specific figures about EMI's A&R investment were not disclosed.

Not all the figures in EMI's May 24 financial report made for "sparkling" reading, Nicoli admits. In a result that it blamed largely on unspecified "underperforming" key second-half releases and the rescheduling of two front-line releases, EMI reported an 8.4% year-on-year decline in revenue to £1.94 billion ($3.54 billion). At constant currency rates, the drop was 5.1% compared with the same period last time.

The results were largely in line with the firm's earlier financial forecasts. In an April note to investors, EMI said it anticipated profit before tax, amortization and exceptional items of about £141 million ($265 continued on >>p6

UpFront

'IDOL' (cont.)

from >>p5

derwood's record will feature a B-side of the Martina McBride country hit "Independence Day," while Bice's will include the 1970 Ides of March song "Vehicle."

Despite U.S. sales of 1.4 million for season three winner Fantasia's "Free Yourself" (J/RMG) in 2004 and 1.8 million for season two winner Ruben Studdard's "Soulful" (J/RMG) in 2003, according to Nielsen SoundScan, season one winner Kelly Clarkson is the only "Idol" victor with a major top 40 radio presence.

Clarkson spent seven weeks atop the *Billboard* Mainstream Top 40 list with "Miss Independent" in 2003 and seven weeks on the chart with this year's "Since U Been Gone." Clarkson's 2003 RCA debut "Thankful" has sold 2.2 million and her 2004 follow-up, "Breakaway," is at 2.1 million. The title track from that album is No. 1 on the Adult Contemporary chart for the 13th straight week.

Ennis says regardless of whether this season's high ratings translate to mainstream radio success, "It should continue to be an eye-opening thing for those people that are skeptics."

Helena, Ala.-born Bice, who inked an album deal with 19 Recordings/RCA, will meet with Child for his major-label debut, but for now, he is just enjoying the show's afterglow.

"I'm just going to try to get out there and meet the fans and people who voted for me, and people who didn't vote for me," he says.

Corson credits the fact that second season runner-up Clay Aiken—with an album sales tally of 3.7 million—has proved as popular at retail as past winner Clarkson to the label's approach to marketing.

"[The show] is a great launching pad," he says, "but what matters is that they're worked as individual artists that just happen to have been on 'Idol.' "

Underwood and Bice will both work with BMG North America CEO Clive Davis and Child on their debuts.

Child also produced this season's cast album, "American Idol Season 4: The Showstoppers," which debuted at No. 6 on The Billboard 200 with 83,000 units after its May 17 release.

Tickets for a fourth American Idols tour, American Idols Live, went on sale May 21. It is produced by 19 Entertainment and AEG Live and sponsored by Pop Tarts.

Three previous American Idols tours have grossed more than $35 million combined, and drawn close to 1 million fans, according to Billboard Boxscore.

Checotah, Okla., native Underwood says she's looking forward to the tour. "I've got my big brother Bo with me, so it's going to be great." ••••

Additional reporting by Keith Caulfield in Los Angeles and Ray Waddell in Nashville.

EMI (cont.)

from >>p5

million) for the year ended March 31, versus £163.3 million ($298.6 million) in the previous 12 months. These figures proved to be accurate.

"There weren't any additional surprises in the results," says Richard Jones, an analyst with investment bank Lehman Brothers. Only a marginal decline was reflected on the company's share price immediately following publication.

A "challenging year" at its North American business also contributed to an overall slide in sales at EMI's recorded music division. EMI Music reported market share gains at its businesses in the United Kingdom and Ireland, continental Europe, Australasia and Latin America. Overall, the recording division's market share fell to 12.9% from 13.5% as it registered an anticipated constant-currency sales decline of 7.5%.

During the period, Robbie Williams' "Greatest Hits" was EMI Music's best performing album, shifting more than 6 million units worldwide. The company also singled out albums by Norah Jones, Joss Stone, Kylie Minogue and Keith Urban as strong sellers.

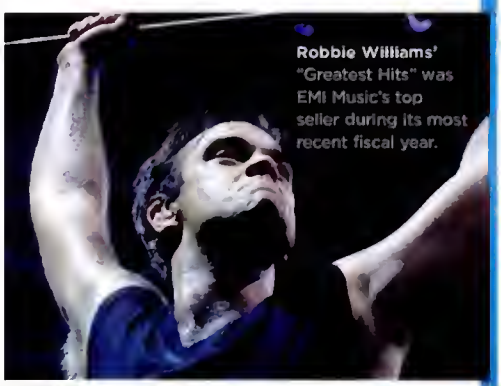
The division amassed £1.54 billion ($2.8 billion) in revenue, down from £1.72 billion ($3.14 billion). Recorded music operating profit rose to £124.8 million ($228 million) from £14.7 million ($26.8 million).

Despite a 6.3% slide in mechanical royalties—due to falling record sales—EMI Music Publishing delivered a rise in profit and revenue. The division generated £57.4 million ($104 million) in operating profit, against £45.4 million ($83.2 million) last time. Revenue rose to £400.7 million ($732 million), up from £397.9 million ($727.6 million).

Investors had been braced for the results since EMI warned in February that album releases from Coldplay and Gorillaz would be pushed into the following financial year. That warning precipitated a sharp slump in its stock price.

The albums—"X&Y" and "Demon Days," respectively—are follow-ups to a pair of international best sellers, which EMI says pulled in combined global sales of some 15 million units. Nicoli says these two releases will help kickstart EMI's new fiscal year on the positive side.

"We feel that we are going to start the new fiscal year with some decent momentum," Nicoli says. ••••



Robbie Williams' "Greatest Hits" was EMI Music's top seller during its most recent fiscal year.

>>>JAMIESON JOINS ST. CLAIR

Bob Jamieson, the former chairman/CEO of RCA Music Group, has joined the board of directors of St. Clair Entertainment Group. The label is based in Montreal, and has offices in Princeton, N.J. Prior to his stint at RCA, Jamieson was president of BMG Canada. In a statement, Jamieson says he will work closely with management "to help execute the company's North American growth strategy."
—Ed Christman

>>>VERIZON, CCE GO LIVE

Verizon Wireless and Clear Channel Entertainment Properties have teamed to bring live concert video exclusively to Verizon's videocasting customers. The deal was first tipped in the May 7 issue of *Billboard*. The concerts will be seen on a newly launched Verizon channel, V Cast Encore. Within days of a concert performance participating artists will offer a few songs, for a limited time, on Encore. There are no additional charges for V Cast customers. As of May 24, shows available include Velvet Revolver, Sum 41, Chicago and Avril Lavigne.
—Chris M. Walsh

>>>MÖTLEY CRÜE SUES NBC

Rock act Mötley Crüe filed suit May 24 against NBC, arguing the network violated the group's free speech rights and hurt its concert and album sales. Mötley Crüe says its action is in response to NBC's decision to ban the act from the network after lead singer Vince Neil swore during a Dec. 31, 2004, live broadcast of "The Tonight Show With Jay Leno." The lawsuit claims NBC banned the act in an effort to avoid sanctions from the Federal Communications Commission. The suit alleges NBC canceled Mötley Crüe's appearance on "Last Call With Carson Daly" and that the lack of media exposure from that cancellation hurt album sales.
—Todd Martens

continued on >>p8

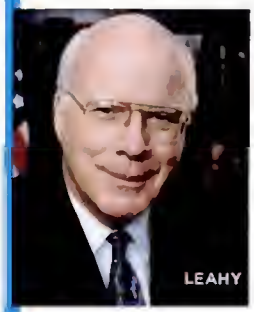


Washington Roundup

BILL HOLLAND bholland@billboard.com

Crackdown On Counterfeiting

Counterfeiters trafficking in unauthorized sound recordings and other copyrighted works can expect jail terms of up to 10 years and as much as $2 million in fines if Congress passes the Protecting American Goods and Services Act of 2005, introduced May 23 in the Senate.



In addition to individual penalties, the bipartisan bill, co-authored by Sens. Patrick J. Leahy, D-Vt., and John Cornyn, R-Texas, would slap penalties of up to $5 million on counterfeiting groups.

The Leahy-Cornyn bill, S. 1095, tightens loopholes in current law and criminalizes the import and export of counterfeit or bootleg copies of copyrighted works.

Aside from imposing stiffer penalties for those possessing counterfeit goods with the intent to sell or traffic in those goods, the legislation expands the definition of "trafficking" to include so-called "trade-outs," or bartering, and bars any distribution of counterfeits with the "expectation of gaining something of value" in return.

"Criminals should not be able to skirt the law simply because they barter illegal goods and services in exchange for their illicit wares," Leahy said in a statement.

Leahy said the U.S. Customs Service has reported that the sale of counterfeit and pirated music, movies, software, T-shirts, clothing and fake drugs "accounts for much of the money the international terrorist network depends on to feed its operations."

BITING BACK: The Departments of Justice and Homeland Security cracked down on peer-to-peer network BitTorrent users with a first-ever criminal enforcement action.

BitTorrent is able to achieve faster downloads of music and movies by selecting separate pieces of an unauthorized digital file from different sources.

Federal agents executed 10 search warrants across the country against leading members of a sophisticated P2P network known as Elite Torrents. The agents also took control of the main server that coordinated all file-sharing activity on the Elite Torrents' network.

A DOJ announcement said the Elite Torrents network attracted more than 133,000 members and in the last four months allegedly facilitated the illegal distribution of more than 17,800 titles—including movies and software—that were downloaded 2.1 million times.

PRODDING PIRATES: The Senate Judiciary Committee's Subcommittee on Intellectual Property heard from witnesses on the best ways to deal with the massive piracy in China and Russia at a May 25 hearing.

International Intellectual Property Alliance president Eric H. Smith called for stronger enforcement authority in those countries.

Register of Copyright Marybeth Peters made it clear that organized crime syndicates in both countries run illegal factories "churning out millions of copies of copyrighted works, sometimes before they are even released by the right holders."

LAWSUITS REDUX: The Recording Industry Assn. of America filed a second wave of copyright infringement lawsuits May 26 against 91 students using of the high-speed university computer network known as Internet2 at 20 new colleges.

The RIAA also filed new "John Doe" suits against 649 individuals illegally distributing copyrighted music through such peer-to-peer services as Kazaa, Limewire and Grokster. ••••

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UpFront

>>>CLEAR CHANNEL REVEALS 'STRIPPED'
On May 24, Clear Channel debuted "Stripped," its new Internet-only concert series, on an initial 125 station Web sites. The first online video concert, available free and on demand, features a five-song performance from John Legend. The online concert series is part of CC's broad vision to embrace the Internet by creating original content to enhance its local station brands.
—Katy Bachman and Paul Heine

>>>ADELSTEIN: INVESTIGATE PAYOLA
Federal Communications Commission commissioner Jonathan Adelstein called for "further action" by the FCC on payola and the acceptance of undisclosed promotions during a May 25 speech at the Washington, D.C.-based Media Institute. Adelstein said in a news advisory that he will discuss "growing concerns about the need for improved disclosure of product placements." Adelstein's speech follows earlier calls he has made for tighter regulations in the areas of payola, product placement and "fake news."
—Tony Sanders

>>>HAWK ROLLS OUT THIRD HUCKJAM
Producers of Tony Hawk's Boom Boom HuckJam will roll out a third installment of the pioneering extreme sports tour June 17 in Spokane, Wash. It launched in 2002 as the brainchild of legendary skateboarder Tony Hawk in association with his manager Jim Guerinot and Slam Management. This year, ticket prices range from $25 to $85, with 50% of capacity at the lowest price tier. Fox Cable Network action sport channel Fuel is the presenting sponsor, and McDonald's, Powerade, Jeep and Activision's "Fantastic 4" game are also onboard.
—Ray Waddell

TOURING BY RAY WADDELL

London Calls AEG

U.S. Firm Lands Sponsor For Millennium Dome Project

The Los Angeles-based sports and entertainment firm Anschutz Entertainment Group raises its European profile significantly with the just-completed name-in-title agreement with U.K. telecommunications corporation O2 for AEG's Millennium Dome project in London.

Billed as the largest ever of its kind, the deal is worth $11.3 million per year in cash.

The Millennium Dome, a 22-acre area that will include a new AEG-operated 23,000-seat arena, will be known as the O2. The project will be unveiled in early 2007.

Tim Leiweke, president/CEO of AEG, compares the O2 project with another high-profile venture, AEG's Staples Center in Los Angeles.

"We're spending a half billion pounds on the development of the arena and the entertainment district, so we need that economic model like Staples Center that is about naming rights, founding partners and suites," Leiweke tells *Billboard*. "This is the largest naming rights deal ever done."

Leiweke likens O2 to other AEG corporate sponsors Staples and Home Depot. "They really see this as about content, distribution, branding and imaging, and doing something no one else is thinking about," he says.

O2 is a cellular company spun off three years ago from British Telecom, so not only is O2 a fresh brand, but corporate sponsorship—particularly at this level—is a fresh concept to the United Kingdom and Europe. But the tented Millennium Dome, on the other hand, is all too familiar to Brits as a project with a checkered past.

"Not only is this the first significant naming rights deal, maybe ever, in Europe, [but] the British culture is absolutely skeptical because of the Millennium Dome experience. So we had two strikes going against us from day one," Leiweke explains. "To find a company like [O2] that 'got it' we were really lucky."

The O2 project is the latest for the increasingly international AEG, which owns or operates such franchises as the NBA's Lakers and the NHL's Kings and the 20,000-seat Staples Center, along with several medium-size stadium and theater projects in such markets as Chicago, New York, Dallas, Berlin and, more than ever, London.

AEG Live, AEG's concert promotion division headed by CEO Randy Phillips, is second only to Clear Channel Entertainment in terms of grosses, reporting $342 million to Billboard Boxscore last year from tours by such acts as Prince, the Eagles and Usher.

"You can pretty well figure out what we're up to," Leiweke says. "L.A., New York, London, capital markets, the best facilities in the world. No matter what happens to Clear Channel [Entertainment], the reality for us is, to be an important part of live entertainment."

At its heart, AEG is an arena company, and the lack of U.S.-quality arenas in Europe would seem a real opportunity. "We own the Manchester Evening News Arena. We're building O2, and soon Berlin," Leiweke says. "We clearly are dedicated, like we are in the States, to being a significant leader in the arena business and the content of arenas in Europe."

Leiweke says AEG is also making more commitments to mid-size soccer stadiums, 5,000- to 6,000-seat theaters and 2,000-seat clubs. "We're a roof company," he says. "We're about the facility and the content in those facilities, and we're really focused on the key capital markets." ••••



O2 CEO Matthew Kay, left, and AEG CEO Tim Leiweke

Billboard Bows Hot Videoclips Chart

A brand-new chart, measuring the most-watched music videos, bows in this issue of *Billboard*.

Hot Videoclips, built on plays detected by Nielsen Broadcast Data Systems at 12 music channels, will appear every other week in *Billboard*, accompanying the long-running Top Music Videos sales list.

The chart is based primarily on weighted plays from MTV, VH1, BET and CMT, the four channels for which Nielsen Media Research measures viewing audience data. The 25-position list also factors in non-weighted plays from Fuse, Great American Country, MTV2, MTV Hits, MTV Español, VH1 Country, VH1 Soul and VH1 Classics.

Plays are monitored Monday through Sunday. The first No. 1 is Clara's "Oh," featuring Ludacris.

A new-look Video Monitor feature will supplement Hot Videoclips, with BDS-ranked lists of the 10 most-played videos from three of the 12 channels that inform the chart.

In the magazine, Hot Videoclips and Video Monitor will rotate with the Nielsen VideoScan-measured Top DVD Sales. The DVD chart and Nielsen SoundScan-compiled Top Music Videos will continue to be updated weekly at billboard.com, billboard.biz and VideoScan.

Hot Videoclips will soon be added to the *Billboard* Web sites. The charts department is also developing an online version of the complete Video Monitor feature that formerly appeared in *Billboard*, set for launch later this year.

Los Angeles-based Patrick McGowan, who manages all of the *Billboard* video charts, will oversee the new chart and the revamped Video Monitor. ••••


Del McCoury Band

LEGAL BY PHYLLIS STARK

Settlement Over McCoury Masters

NASHVILLE—Bluegrass superstar Del McCoury has agreed to a settlement in a copyright infringement lawsuit he filed against independent label Copper Creek Records last year.

The Grammy Award-winning artist and his label, McCoury Music, filed suit against Roanoke, Va.-based Copper Creek after that label obtained the masters to two recordings McCoury made in the early 1970s and made plans to release one of them.

McCoury's suit, which accused Copper Creek of obtaining the masters illegally, sought to stop the release of both recordings.

The closely watched case spotlighted the legal wrangling that can result when the transfer of ownership rights in artistic works is called into question.

No money changed bands under the terms of the settlement ("except to the lawyers," quips McCoury's manager, Stan Strickland), but the parties did agree on the disposition of the two releases.

One of the albums, "Del McCoury & His Dixie Pals," will be released this summer under the auspices of Copper Creek and McCoury Music. Strickland refers to it as a joint release but Copper Creek owner Gary Reid says it's a Copper Creek release that also includes the McCoury Music logo.

"It's our master and we own the copyright," Reid says. McCoury will receive a standard royalty rate on the release, according to Reid.

The "Dixie Pals" release will also be clearly identified as an archival recording on the package. This was a sticking point in the original suit because McCoury and his representatives claimed its release could potentially be confused in the marketplace with a new recording.

McCoury recorded it with his band at the time, the Dixie Pals, at a studio in Ferndale, N.Y., belonging to Paul Gerry. It was released on Gerry's Renovah Records in 1975 and has been out of print for more than 25 years.

The second disputed recording will be donated to the International Bluegrass Music Museum for archival use only. McCoury recorded it at Leesburg State Prison (now Bayside State Prison) in Leesburg, N.J. It was never released.

Citing the poor quality of the recording, Strickland says the parties agreed that while it should never be released, it also should not be destroyed.

Copper Creek purchased the masters to both recordings, along with other Renovah Records assets, from Gerry's widow. Copper Creek's attorney argued that the recordings were works made for hire and that McCoury had relinquished his rights to them.

McCoury's attorney argued that the lack of a written contract between McCoury and Renovah made any transfer of ownership rights to the label void under the statute of frauds provision in the federal Copyright Act.

Reid calls the lawsuit "a cumbersome and frustrating process" but he says "the outcome is OK."

Regarding the settlement, McCoury tells *Billboard*, "It was an expensive point to make, but it was the right thing to do for my family and for other artists who may not be able to stand up for themselves."

Strickland, who owns Tampa, Fla.-based Rainmaker Management, agrees. "To me, the message was as important as the issues involved," he says. "The McCoury family will go out of their way to be fair with others, but they intend to hold others to the same standard." ••••

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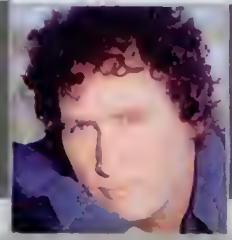
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Better Than Ezra's new album, "Before the Robots," will arrive on Song Records/Artemis.

BRANDING BY MICHAEL PAOLETTA

Delta's Song Flies Into Artemis Label Deal

When Delta Air Lines' low-fare, boutique air servica Song debuted two years ago, it treated its passengers to personal entertainment inflight systems.

Now Song is bowing the next phase of its "musical heritage": Song Records.

On May 31, in a multiyear partnership with Artemis Records, Better Than Ezra's new album "Before the Robots" arrives via Song Records/Artemis. It is the New Orleans trio's fifth full-length and first for Artemis.

The next release through the partnership will be from Philadelphia-based R&B singer Jaguar Wright, whose "Divorcing Neo 2 Marry Soul" streets July 12.

The Song Records/Artemis deal was arranged by Song, Artemis, brand consulting firm Creative Branding Group and music attorney Gary Stiffelman.

Artemis CEO/president Daniel Glass calls the partnership a "50/50 give-and-take." Artemis signs the artists and handles A&R, Song promotes tha artists in-flight, in TV ads and on the Web site flysong.com/songrecords.

Song Records does not invest in the making of the albums or provide money for any artist advances or outside promotion. It will share in a percentage of profits from CD and digital sales from all retail outlets. In that way, the deal is very similar to the one struck between Concord Records and Starbucks.

While Artemis is, contractually, the primary partner for Song Records, the latter will work with other labels. For example, Song Records is close to closing a comparable deal with interscope for the Wallflowers' new album "Rebel, Sweetheart" (*Billboard*, May 21).

Song Records' launch coincides with Song's new nonstop service between New York and Los Angeles, and its forthcoming service between New York and San Francisco and New York and Seattle.

With the music and airline industries needing to adopt new business models to survive, the timing appears right for this alternative pairing to succeed. "It's a unique way to showcase artists," Creative Branding Group president Brooks Branch notes. "Particularly those that fit in with Song's basic philosophy."

Which, according to Song VP of marketing Tim Mapes, celebrates individuality and self-expression, as exampli-fied in the airline's individualized in-flight entertainment.

Song offers customers more than 1,600 MP3 files from its in-flight library. And because Song can track its passengers' listening habits, it has a good idea of which artists will work for Song Records.

Better Than Ezra lead singer/songwriter Kevin Griffin says the tie-in made a lot of sense to the band, which also includes bassist Tom Drummond and drummer Travis McNabb. "Today, if you're not Kelly Clarkson, you need a new way of getting your music heard," he says.

So, while the lead single from "Before the Robots"—"A Lifetime"—is a hit at adult top 40 radio and is making inroads at triple-A, additional assistance from Song can only help.

Imagine boarding a plane with the sounds of Better Than Ezra heard throughout the cabin, Branch says. "Then, settled in your seat, you see the band's video for the song you just heard while boarding."

Indeed, with an average flight of three hours, Song has a captive audience for its label. "It's a great environment to create and raise awareness of these artists," Branch adds.

Glass notes that there is potential "for millions of impressions."

Each seat in all Song aircraft is equipped with a personal video monitor, offering such features as DISH Network TV, movies on demand, videogames and MP3 programming.

Passengers can immediately purchase CDs and digital downloads of Song Records releases on Song flights, as well as on the airline's Web site.

Plus, Griffin notes, Song planes will soon "be wrapped with us on one side and Jaguar on the other. I'm not sure if any label—major or independent—would do this for an artist." ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Run Of The 'House'

Reverend Run Busy With MTV Sitcom, New Album

Reverend Run is in full-speed-ahead mode. The former Run-D.M.C. rapper has a new album on the way, plus recent partnerships with MTV (billboard.com, March 23) and Electronic Arts (billboard.biz, May 17).

The artist's reality sitcom, "Run's House," will debut in the fall on MTV with eight to 10 episodes. Run says he got the idea for the show two years ago while in St. Bart's in the Caribbean. "I was at a party, hanging out with Mary J. Blige and Uma Thurman," Run recalls. "[Industry veteran] Andre Harrell was watching us for a while. Then he came up to me and said, 'You need your own TV show.' "

Fast-forward several months, and Run is in Hollywood in discussions with the ABC



REVEREND RUN

Family network. According to him, news of this reached Sean "P. Diddy" Combs, who called him and said, 'Don't sign.' "

Apparently, Combs had MTV on his mind. And soon, it was on Run's mind, too. "It just made more sense," Run says.

"Aside from Michael Jackson, Run was the first black artist on MTV," notes Russell Simmons (Run's brother), who, along with Combs and others, are co-executive producers of the show. "His whole life unfolded on MTV. The network speaks to his audience."

The same is likely true of Run's EA connection. Run's song "Mind on the Road"—the lead single from his solo album, "Run Love" (due Sept. 13 from Russell Simmons Music Group/IDJMG)—has been licensed for use in the forthcoming PlayStation 2 title "Madden NFL 06." Run and other featured artists will he identified in the game.

Island Records president Steve Bartels notes that, in today's climate, fans look to nontraditional avenues to hear new music. "Records today don't waltz onto radio like they used to," he adds. With MTV and EA, Bartels believes people will easily connect the dots, ultimately leading to healthy sales for Run's album.

"This is an incredibly exciting time for me," Run tells *Billboard*. "The synergy between the album, the MTV series . . . and the EA sports game is amazing."

LUCKY HER: By the end of this year, 15-year-old Lucky Brand Jeans will have 115 domestic stores and five international ones. The company's retro-inspired clothes are also carried in high-end department outlets like Neiman Marcus and Bloomingdale's as well as such specialty stores as Fred Segal.

Founded by Gene Montesano and Barry Perlman and owned hy Liz Claihorne, the Los Angeles-based Lucky Brand revels in the attitude and spirit of small-town America—and classic rock. Its new T-shirts are emblazoned with images of Bob Dylan and Janis Joplin. Others feature the logos of such revered Los Angeles rock venues as the Roxy, the Wiltern and the El Rey.

Indeed, Lucky is committed to doing its part to preserve rock history. It recently hired Emily Morrison, who, as licensing specialist, is now the liaison between Lucky and the artists or venues. When dealing with photographs and the licensing of images, she also works closely with the original photographers.

For its rock-themed T-shirts, which retail for around $34, Lucky seeks out classic posters, artwork and photos that are true reflections of an artist's legacy. Then, Lucky's graphic designers get busy, Morrison notes. "They'll hand paint or draw new designs that go along with the artist's image."

At its core, Lucky is about music, Morrison adds. "It feels like a music company here. The Lucky Brand model is built on a love, and respect, of music and artistry."

GOOD DEED: Koch-distributed, Houston-based Canvas Records has partnered with the American Diabetes Assn. Beginning with the July 12 release of Chris Walker's adult contemporary-primed "I Know It's Love," Canvas will donate one-third of the net proceeds from its album sales to the ADA. Walker's CD will soon be available for sale on the ADA (diabetes.org) and Canvas (canvasmusic.com) Web sites, with each site referencing the other. Additionally, the ADA will promote Canvas releases at its fund-raisers and outreach programs.

SCENTS FOR SALE: Lisa Price's 6-year-old, Brooklyn, N.Y.-based, all-natural cosmetics line Carol's Daughter received a $10 million infusion from an investment group that includes Will Smith, Def Jam president Jay-Z, Interscope chairman Jimmy Iovine and Casablanca chairman Tommy Mottola.

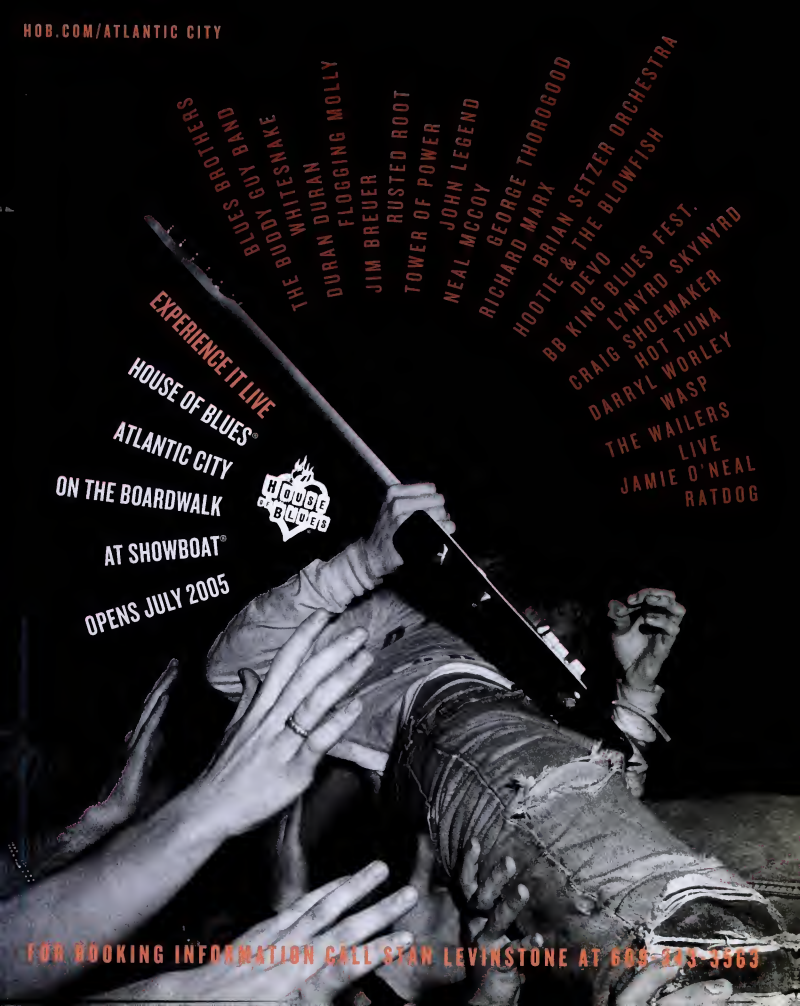
The venture was spearheaded by Steve Stoute, chairman/chief creative officer of Translation, a brand imaging firm in New York. Previously, Stoute has brought together Jay-Z and Reebok, Justin Timberlake and McDonald's, Gwen Stefani and Hewlett-Packard and Beyoncé and Tommy Hilfiger, among others.

This hefty investment will help fund the opening of 10 Carol's Daughter stores in major urban markets, including a flagship store in New York's Harlem neighborhood later this year. Smith's wife, Jada Pinkett-Smith, is the face of Carol's Daughter in a new ad campaign.

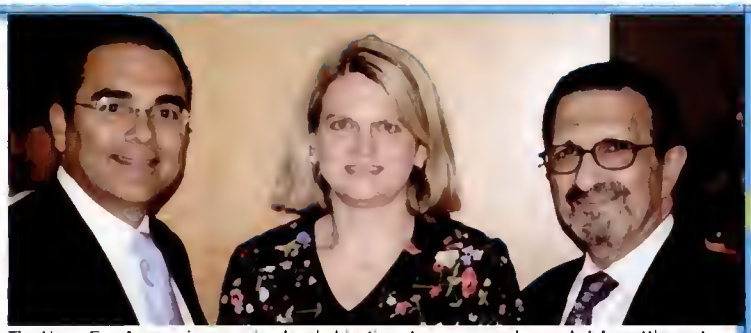
JUST SAY NO: For its latest "drink responsibly" campaign, Anheuser-Busch has partnered with Nelly. The St. Louis rapper will appear in a new 30-second TV spot that shines the light on underage drinking and how to prevent it. ...

Reverend Run Photo: Dimitrious Kambouris/Wireimage.com

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The Harry Fox Agency is preparing legal objections to a proposed record clubs settlement. HFA leadership includes, from left, president/CEO Gary Churgin, senior VP/general counsel Jacqueline Charlesworth and board member Irwin Robinson, chairman/CEO of Famous Music Publishing. (Photo: Susan Butler)

PUBLISHING BY SUSAN BUTLER

Publishers Find Fault In Club Settlement

NEW YORK—A proposed class-action settlement with record clubs has some publishers up in arms, claiming a new license procedure places an unreasonable burden on them and sets a bad precedent for securing mechanical licenses.

The settlement stems from a suit filed by three individuals in 2002 against BMG Direct Marketing and Columbia House Music Club for copyright infringement. Plaintiffs Babette Ory (daughter of Edward "Kid" Ory) and songwriters William Griffin Jr. and Leroy Preston claimed that the clubs failed to secure written mechanical licenses before distributing records to club members.

The suit took on broader implications when, in 2003, the U.S. District Court in Los Angeles certified the case as a class action. As a result, the three individuals became representatives of all "legal or beneficial owners of a copyright" to any musical composition contained on any record distributed by Columbia House or BMG Direct since March 20, 1999, and through 60 days after the final court order.

The settlement, reached without admission of liability on the part of the clubs, requires payment to class members of $6.5 million—less attorneys' fees equaling one-third of the amount, $45,000 for the three plaintiffs and certain other costs.

Yet the settlement goes beyond money. It adds a "new license procedure" for the clubs that is prompting the Harry Fox Agency to prepare legal objections.

For many decades, record clubs typically relied on labels to secure written mechanical licenses. The clubs often claimed they held "implied" licenses and paid publishers mechanical royalties at 75% of the statutory rate after distributing records to members. If a publisher objected, the clubs usually stopped distributing records embodying those compositions.

The new procedure requires BMG Direct and Columbia House (recently acquired by BMG Direct's parent company) to create a Web site that identifies each composition embodied on a record at least 30 days before release, including the club's terms, such as a discounted rate.

Publishers must visit the site to determine which compositions belong to them. If they elect to accept the terms, they do nothing and the record club will be deemed to hold rights under that negotiated license for at least one year. Any publisher who objects must follow procedures posted on the site to opt out of the license.

"BMG Direct already has a license for the records it releases based upon the course of conduct for over 50 years," BMG Direct senior VP of communications Paula Batson says. "As always, publishers have the right to object to the use of their songs on a club release, and now under the settlement will have additional technology to accomplish this quickly."

Although specific terms are not stated, "there are no plans to change the 75% rate, which has been paid in the past," says BMG Direct attorney Steven Heyes with Manett Phelps & Phillips in New York.

One of the plaintiffs' attorneys, Maxwell Blecher of Blecher & Collins in Los Angeles, says it would be better to require the record clubs to negotiate licenses in advance of release, but they refuse to do so.

Historically, the clubs have said they have low profit margins, making reduced mechanical rates necessary to stay in business. Labels claim the time and expense involved make re-licensing of compositions prohibitive.

The new procedure effectively shifts the responsibility to publishers to take action to prevent negotiated mechanical rates.

"We think it is not a good precedent to have a court endorsing a licensing system where publishers have to constantly monitor a Web site to determine whether their songs are being used at a reduced rate," HFA senior VP/general counsel Jacqueline Charlesworth says.

Famous Music Publishing chairman/CEO Irwin Robinson adds that the license structure makes it "a crazy settlement."

Even before the suit was filed, HFA had begun looking into the way record clubs licensed mechanical rights, particularly because the clubs were issuing records closer to initial release, often competing with front-line titles.

The settlement binds all class members to the future procedure unless they request to be excluded. However, it appears to require publishers to continue visiting the Web site, identifying each composition rather than simply providing notice that a publisher elects to be permanently excluded.

Plaintiffs' lawyer Neville Johnson with Johnson & Rishwain in Los Angeles says, "I'm trying to eradicate a wrong that's existed for 50 years."

Columbia House declined to comment.

Additional information on the settlement can be found at gilardi.com/orysettlement.com.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

The Karaoke Blues

Publishers Say Law Supports Need For Synch Licenses

Karaoke producers are singing the blues over music-publishing licenses and fees.

Apparently, many U.S. karaoke companies are not securing synchronization licenses from publishers. As a result, they are either being contacted by publishers to properly license the compositions or being sued—even by their own competitors.

Sybersound Records, claiming that it clears all rights—mechanical, print and synch—for its karaoke products, filed suit for unfair trade practices against its competitors that allegedly failed to obtain comprehensive licenses (*Billboard*, Retail Track, May 28). Sybersound claims the other companies can sell their products at lower prices.



BRODSKY

Rick Priddis of Pleasant Grove, Utah-based Priddis Music says that publishers are requiring karaoke producers who secured only mechanical and print licenses to re-license all of the songs for synch use, with one-time upfront fees of up to $1,000 per song. "I don't know too many legitimate karaoke companies who can pay that kind of money and keep their doors open."

Priddis says he has been in the karaoke business for more than 20 years. When he started out, he used cassette recordings with song lyrics printed on paper, securing compulsory mechanical and lyric-reprint licenses.

He later used CDs with graphics (CD+Gs) that allow lyrics to be displayed on a video screen as the songs are played.

Priddis claims that major publishers "have found a loophole in the outdated compulsory statutes and are using it like a sword. They are evading the 'pay as you go' terms of compulsory licensing and are demanding synchronization fees because they claim the lyrics on the TV screen are 'synched up' with the music."

Alan Siegel, a partner with Pryor Cashman Sherman & Flynn in New York, says, "It doesn't matter what you call it. What [a karaoke producer] must do is get a composite license that gives them the rights that they're using."

EMI Music Publishing VP of business affairs **Clark Miller** says, "The law couldn't be clearer." He points to the 1996 decision by the U.S. Court of Appeals for the Second Circuit in New York (96 F.3d 60).

In that case, **ABKCO Music** sued **Stellar Records** and karaoke producer **Performance Tracks** over their use of ABKCO's copyrights in compositions written by **Mick Jagger** and **Keith Richards**, including "(I Can't Get No) Satisfaction," "Jumping Jack Flash" and "Brown Sugar." Despite many requests, the publisher had never licensed these songs for use in the karaoke industry.

Performance Tracks did not secure a synch license for the CD+Gs, but instead viewed its products as "phonorecords," obtaining only compulsory mechanical licenses for ABKCO songs.

The appellate court affirmed the District Court's preliminary injunction against Performance Tracks. It noted that CD+Gs were not audio-only phonorecords under the compulsory provisions, and the right to print lyrics is "qualitatively different from the right to synchronize a song with a visual image."

The court held that using a song in a "singalong" format required more than a mechanical license.

BMG Music Publishing has brought successful lawsuits against karaoke companies, VP of legal and business affairs **Peter Brodsky** says. "We have also obtained settlements and issued licenses going forward."

Karaoke licenses usually provide for a per-unit, per-song rate, with rights limited to the territory where the company does business, Brodsky says. Sometimes they require an advance, with the amount based on the size of the company and anticipated sales. He declined to provide a range of rates or advances.

SWEPT AWAY: Windswept Holdings CEO Evan Medow says the indie publisher is closing its London office June 30. The current terms typical for U.K. writers make it unfeasible to continue investing in U.K. deals, he says.

"What with the high advances, low fees and short retentions, we would prefer to invest in opportunities that will provide us with a higher return, longer involvement and the ability to build assets."

The U.K. management team of **Peter McCamley** and **Paul Flynn** is forming a new company, **P&P Songs**, which is negotiating a long-term subpublishing deal with Windswept to represent the catalog in the United Kingdom. Windswept says it will most likely provide them with financing to assure the success of the business.

Windswept represents the Trio and Quartet catalogs ("Fever," "Happy Together"); Hitco Music (Beyoncé, Ciara); and such songwriters as Pete Townshend, Kings of Leon and Mike Elizondo.

GLOBAL BY CHRISTIE ELIEZER

Australia Awaits iTunes Launch

SYDNEY—Australia looks set this June to become the 20th territory to introduce Apple Computer's iTunes music store, but doubts remain about how much material from indie labels Down Under will be available when the service launches.

In the wake of an agreement between Apple and local authors' rights bodies on royalty rates, sources at the Australian affiliates of three major record companies—Warner Music, Universal and EMI—confirm that repertoire deals have been struck with Apple.

Sony BMG Music Entertainment Australia declines to comment on negotiations, which *Billboard* understands are ongoing. Apple declines to comment on any prelaunch agreements.

Two of Australia's three biggest indie labels confirm they are currently negotiating with Apple.

"We're in the midst of talking to them now," says Michael Parisi, managing director of Melbourne-based Festival Mushroom Records.

"Do we want to be on iTunes? Yes, we do," Parisi continues. "They're clearly going to make an impact on the local industry. But we don't want to do a deal that could devalue our company and our artists."

Initial discussions with Apple have also begun at Melbourne-based Shock Records. CEO Charles Caldas says. "We would certainly like to be on iTunes," he says. "We represent some very interesting music, which would make a good download catalog."

At Australia's other leading indie, Sydney-based MGM Distribution, managing director Sebastian Chase says the company has been in contact with Apple but negotiations have yet to begin. MGM handles 30,000 titles from 300 labels.

However, Stuart Watters, chief executive of trade group the Assn. of Australian Independent Record Labels (AIR), says he is concerned that indies outside the "big three" are being treated as low priority by Apple, and their terms will not match those offered to major labels.

Watters claims Apple has not yet approached most indies. "We understand that they initially want to deal with just the three biggest Independents," he says.

According to Watters, local indies collectively account for a 25% value share of the recorded music market here, and for 80% of Australian repertoire releases.

AIR has just struck a deal with British digital rights management specialist Rightsrouter, allowing Aussie indie labels and artists to use the Glasgow, Scotland-based company as their data/licensing infrastructure to manage deals with online music services overseas (billboard.biz, May 24).

The deal paves the way for AIR members' content to be licensed to iTunes' stores in the United States and European territories.

The interim deal between Apple and local collecting societies the Australasian Performing Right Assn. and the Australasian Mechanical Copyright Owners Society clears the way for an iTunes launch from the publishers' standpoint.

APRA/AMCOS CEO Brett Cottle confirms that the license agreement, which was struck April 27, gives a mechanical royalty rate of 6.25% of Apple's retail price, plus a "communication" royalty rate of 1.75%.

Cottle says a similar combined rate of 8% applies to existing Australian download services. He adds that APRA/AMCOS wanted "to ensure equitable royalty terms while creating a commercial licensing environment which would encourage an early launch of the service."

Apple has been close-lipped about a launch date, although media reports had suggested iTunes would go live April 28.

Again, Apple declines to comment. Insiders suggest prolonged negotiations with Sony BMG as a reason for the apparent postponement and that a late-June launch is now likely.

Although iTunes is widely expected to invigorate the online music market here, existing Australian download services BigPond/Telstra, Ninemsn and Destra all report that consumer traffic has been low since the three launched between December 2003 and February 2004.

Destra CEO Domenic Carosa estimates that the three companies each have a 30% share of the online market. He suggests the Australian online market is 0.5% of overall music sales in value terms, compared with the 3% figure he cites for the United States and Europe.

Australian customers can only purchase from iTunes if they have a credit card with a billing address in a territory where the service currently operates.


COTTLE


WATTERS

GLOBAL BY LARRY LeBLANC

Canadian Hall Of Fame Plans For Hard Work

TORONTO—While the Canadian Academy of Recording Arts and Sciences has selected Toronto as the site of the Canadian Music Hall of Fame (billboard.biz, May 17), the project faces significant funding and planning hurdles before its planned opening in June 2007.

"The work now really begins," says CARAS chairman Ross Reynolds, who also chairs the Canadian Music Hall of Fame Committee. "A full $38 million Canadian ($30.2 million) needs to be raised before we can open."

The three-floor, 60,000-square-foot Hall of Feme will be part of e shopping and entertainment center under construction by Toronto developer PenEquity Management. The site is located downtown et Yonge end Dundas streets, near the flagships of music retailers HMV, Sunrise Records and Sem the Record Man. The complex will house a proposed outlet of audio/video reteiler Future Shop elongside a 24-screen movie theater, three restaurants and several other merchants.

Project planners are optimistic about securing corporate support because of the facility's scope and location. Spinning Wheel Design president Peter Tillman, project director for the Toronto bid, says, "Our phone has been ringing off the hook with calls from [scde] pop end technology compenies."

Before forming Spinning Wheel in 1986, Tillman wes senior designer on such locel projects as the Hockey Hall of Fame at BCE Place, a business, shopping and entertainment complex on Yonge Street.

CARAS, which organizes Canade's Juno Awerds, began inducting artists into the Canadian Music Hell of Feme at the 1978 Juno ceremony. There have been more than 47 inductees, including Oscar Peterson, Hank Snow, Paul Anka, Leonard Cohen, Gordon Lightfoot, Anne Murray and the Tragically Hip. "It is an impressive list for us to draw upon for the Hall of Fame," Reynolds says.

Industry figures and artists say the project is long overdue given the globel profile of Canadian music.

"It's a great idea," says Ottawa-born singer/songwriter Anka, who paved the way internationally for Canadian ertists in the '50s. "It shows we've really come a long way."

Guitarist Randy Bachman, of the Guess Who and Bachman-Turner Overdrive, agrees: "We've come of age, and it's time to celebrate. There's been three decades of huge Canadian successes internationally."

Eighteen months ago, CARAS retained Toronto-based Lord Cultural Resources, Planning and Management to undertake a concept study for the Hall of Fame. The firm went on to develop master plans for the facility, which will largely feature interactive exhibits.

"This is not going to be a museum," Reynolds says. "We're not going to have just e bunch of dusty guiters. This is going to be e place [that] when you come out of [it] you will say, 'I feel wat ton,' but you learned about Canadian music."

In the bidding to host the Hell of Fame, Toronto edged out nearby Hamilton, Ontario, end Winnipeg, Manitobe.

Toronto, which has a population of 4 million, had the inside track because of its strong tourism business, sources say.

"There are 17 million tourists coming to Toronto annually," Reynolds says. "We hope to tap into thet merket."

Canada's recording industry has been based in Toronto for decades, and the Yonge Street/Dundas Street corridor in itself has an unusually rich musical history.

In the 1960s, Yonge Street buzzed with entertainment at such clubs as Le Coq d'Or, the Town continued on >>p14


Ottawa nat Paul Anka is a member of the Canadian Music Hall of Fame.

>>>FINNS TO HOST MIDEM OPENING

Finland will co-host the opening night of the 40th annual MIDEM music trade fair Jan. 22-26, 2006, in Cannes, France. Trade group Music Export Finland will stage the event, which will feature performances at the Palais des Festivals by as many as 10 Finnish acts.

In recent years the Finnish music industry has shown "a very healthy overall growth in the export of its music," MIDEM director Dominique Leguern says. "The pest yeer has been exceptional." Finnish ects breaking internetionelly recently include the Rasmus, Nightwish, HIM and Apocalyptica.

Orgenizers heve allocated an initial budget of 500,000 euros ($628,000) for the event, with contributions from government ministries and the private sector.

—Jonathan Mander

>>>GERMANY CHARTS RINGTONES

Germany has become the second major European music market to introduce a ringtones chert.

The German arm of International audit and consulting firm Deloitte Touche Tohmatsu compiles the weekly top 20 chert on beheif of global trade group Mobile Entertainment Forum in conjunction with trade magazine Musikwoche. Deloitte collects data from Germany's leading ringtone distributors.

50 Cent's "Candy Shop" (EMI Music Publishing) topped the inaugural MEF Ringtone Top 20 chart, published May 20 and covering the week Mey 9-15.

The launch followed last June's rollout of a MEF ringtone chart in the United Kingdom, compiled by eccounting firm KPMG.

Research firm Informa Telecoms and Media says Germany's ringtones market is the biggest in Europe, with estimated 2004 revenue of 190 million euros ($240 million).

—Juliana Koranteng

>>>U.K.'S OFT BLOCKS CHART PROBE

Britain's Office of Fair Trading has dismissed an attempt by the Assn. of Independent Music to bring about an OFT inquiry into the country's new-look combined weekly singles chart.

AIM sent an official request to the government body April 13 urging it to postpone the release of the chart, which now integrates physical singles with digital downloads. In its letter, the London-based trade group raised concerns about the representation of independent repertoire on the chart, which launched April 17.

The Officiel U.K. Cherts Co.—e joint venture of the British Phonographic Industry and the British Assn. of Record Dealers—compiles the country's sales charts.

"We heve closed the file," en OFT representetive confirmed May 17. "We do not have reasonable grounds to suspect that the Competition Act 1998 has been infringed."

An AIM spokesman says the body is studying its options.

—Lars Brandle

FAME (cont.)

from >>p13

Tavern, the Brown Derby, the Edison, Steele's Tavern and the Friar's Tavern. Arkansas rockabilly singer Ronnie Hewkins, becked by Levon & the Hawks—later renamed the Band—reigned nightly at Le Coq d'Or (today site of an HMV store). Meenwhile, American R&B pioneers Bo Diddley end King Curtis as well as urban bluesmen Muddy Waters, Howlin' Wolf and Buddy Guy frequently appeared nearby.

A minute's walk from the Hall of Fame site, at Steele's Tevern, Canadian folk duo Ian & Sylvia first heard Lightfoot perform in 1964. They were the first to record Lightfoot's songs, and they soon introduced him to their New York manager, Albert Grossman, who launched Lightfoot's career outside Canada. Also within a short walk, Grossman management client Bob Dylen met Levon & the Hawks at the Friar's Tavern (now site of a Hard Rock Cafe) in the early morning of Sept. 16, 1965, and secured them as his backing band.

"This area has been the well-worn, beaten path of every musician in Canada," Tillman says. "We've been calling it [Cenada's] Music Row." ...

UpFront

GLOBAL BY MARK WORDEN

Italy's SIAE In Turmoil

Collecting Society's President Resigns As Government Intervention Looms

MILAN—Members of the Italian music industry are concerned about the future of authors' collecting society SIAE following the May 11 resignation of its president, Franco Migliacci.

Industry insiders fear the society risks a return to administration by a government-appointed commissioner, a situation that existed between 1999 and 2003. Publishers and other SIAE members vehemently oppose that scenario, saying it will compromise the body's independence.

They view such a move as unjustified political interference. A government commissioner-controlled system, SIAE members say, will put the organization's financial transparency—knowledge of how much money is collected and distributed—at risk.

"We now know the SIAE system and how it operates," says Toni Verona, managing director of Modena-based independent label/publisher Ala Blanca.

"Under government control," he continues, "we would no longer be able to keep an eye on the system; they could change it without being obliged to let us, the members, know."

Insiders also fear that a government-controlled SIAE could begin selling off its considerable real estate assets—built up during the last 100 years—thereby weakening the society financially.

Trade group FEM, representing Italy's major publishers and leading independents, has issued a statement that its members would consider leaving SIAE if it returns to administration by a government-appointed commissioner. Other trade groups, including independent publishers' association ANEM, have backed FEM's stance.

Verona is a member of ANEM and one of the 64 members of SIAE's assembly. "It's clear that some of Italy's ruling political parties would like to get their hands on SIAE," he says. "They see it as a state company, like [broadcaster] RAI TV, but it's not: it's an economic public entity governed by its members."

Verona insists that "in terms of public performance at least, SIAE is one of the most efficient collecting societies in the world. Over the years it has produced vast revenues."

SIAE was founded in 1882. It represents some 71,000 writers and publishers in the fields of music, literature, cinema and theater, and collects mechanical and performing rights. Its unique constitution set it up as a government body that operates as a private company with an eight-member ruling council. Five of the council are elected by SIAE members through the assembly; the other three are government appointees.

The society was last placed under a government-appointed commissioner, Mauro Masi, in 1999, after it ran a huge deficit. The government invoked powers in SIAE's statutes that allowed the move if the body faced insolvency.

SIAE's financial problems were related to the abolition, under European Union rules, of a fee the body earned for collecting government taxes related to public-event costs ranging from concert and movie ticket sales to horse-racing bets (*Billboard*, June 12, 1999).

"Masi proceeded to improve finances by selling off some [SIAE] buildings but only did what our assembly had already voted for," Verona says.

When Masi completed his term in June 2003, the SIAE assembly voted in a new ruling council and elected veteran songwriter Franco Migliacci as president. Migliacci, 75, is best-known as the co-author of Domenico Modugno's 1958 Grammy Award-winning hit "Nel Blu Dipinto di Blu (Volaré)." His appointment "was very well-received by our colleagues abroad," Verona says.

In recent months, however, SIAE has come under attack in local media, notably from Italy's leading consumer rights group, Codacons. The group alleged that the June 2003 election of the ruling council breached SIAE's constitution. Codacons then contested the result of the election in the sixth section of the *consiglio di stato*, a national court.

In December, the court upheld the Codacons claim. As a result, Minister of Cultural Heritage Giuliano Urbani suspended Migliacci and the members of the SIAE council who were selected by the assembly.

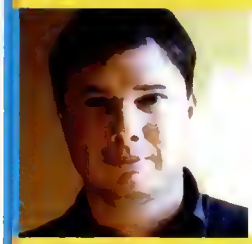
The three government-appointed members remained, as did the council members who succeeded Migliacci, upon his elevation to SIAE president, and EMI Italy Publishing managing director Antonio Marrapodi, who died after the elections.

The government imposed further scrutiny in late April, announcing that SIAE's operations would fall under the care of the the prime minister's office. This led to speculation in local media and among SIAE members that the society would soon be placed under full control of the government-appointed commissioner.

FEM president Paolo Corsi is managing director of EMI Italy Publishing. "Even if a couple of assembly members have spoken to the Italian press in favor of [administration of SIAE by a government-appointed commissioner], I can assure you they are a tiny minority," he says.

According to Corsi, 90% of the assembly and SIAE members are opposed to the appointment of a commissioner. "They feel it would be an act of suicide for SIAE," he says.

Italian labels trade group FIMI supports that stance. "We're against [control of SIAE by a government commissioner], like everybody else in the music industry," FIMI director-general Enzo Mazza says. SIAE needs to be an independent body, he adds, in order to function properly.



> "We're against [control of the SIAE by a government commissioner], like everybody else in the music industry."
>
> —ENZO MAZZA of Italian trade group FIMI

Migliacci handed his resignation to Urbani's replacement, Rocco Buttiglione. According to a statement from the Cultural Heritage Ministry, the resignation was a bid to heal internal rifts within SIAE. Migliacci has not issued a statement and remains unavailable for comment.

"We pleaded with Migliacci to stay," Verona says, but "we had to respect his wishes. He has been the subject of personal attacks [in the media], and I think he just couldn't take it anymore."

Verona adds that an assembly to elect a new president could take place in the next few weeks.

Corsi says: "The situation has in fact improved in recent weeks, as there has at least been some dialogue between the government [and SIAE], but we are still very worried. Of the current five members of the current governing board, three are ministerial appointments. This is not a democratic situation. The government has promised to reinstate three of the elected body members who were suspended, but that has yet to happen."

SIAE declines to comment on the situation. A representative says, "We have to wait until the assembly; it isn't yet clear when that will take place." ...

BITS & BRIEFS

THE TOURING G.A.M.E.

Gamespot.com, a videogame destination Web site owned by CNET, is developing a series of nationwide live music and videogame events called the Games and Music Experience (G.A.M.E.).

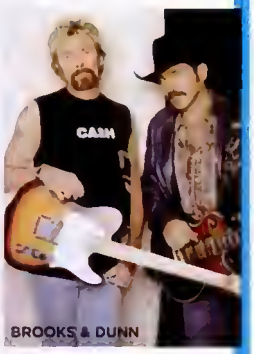
Gamespot.com hopes to secure bands with tracks currently featured in videogame soundtracks to play live at each event, as well as top national acts and acts local to each city. G.A.M.E. is primarily a videogame event, with the music providing a live soundtrack of sorts to the ongoing videogame tournament. MP3 listening stations also are planned. About 125,000 attendees are expected to attend each event, which will take place in San Francisco, Los Angeles, Dallas, Chicago and New York. Clear Channel will promote the series.

BROOKS & DUNN & SPRINT

Wireless operator Sprint has won a two-week exclusive to distribute the new single from country music act Brooks & Dunn as a master ringtone to its subscribers before it is commercially available anywhere else. It will also beat the track's May 23 radio impact date by four days. The track, "Play Something Country," from the duo's album of the same name, is scheduled for a late-summer release on Arista Nashville/RCA.

PSP FUSE-ION

Music network Fuse has begun offering on its Web site downloadable content preformatted for Sony's PlayStation Portable. Fuse has made accessible exclusive interviews and behind-the-scenes footage from its various programs, including "Daily Download." First up is an interview with Slipknot. Fuse says it will frequently refresh content, but did not provide a timeline.


BROOKS & DUNN

At No. 2, **Akon's** "Lonely" is the artist's third top 10 video on Yahoo Music.


The latest video from actor/singer **Jesse McCartney** hits No. 16 after making its online debut on Yahoo Music.

LAUNCH TOP 20 STREAMS — JUN 4 2005

1	OWEN STEFANI Hollaback Girl INTERSCOPE	3,777,306
2	AKON Lonely SRC/UNIVERSAL	3,256,250
3	FRANKIE J Obsession COLUMBIA	3,245,909
4	50 CENT Candy Shop AFTERMATH/INTERSCOPE	3,231,965
5	MARIAH CAREY We Belong Together ISLAND	3,081,997
6	BACKSTREET BOYS Incomplete JIVE	2,810,101
7	CIARA Oh LAFACE	2,661,959
8	AMERIE 1 Thing COLUMBIA	2,570,333
9	KELLY CLARKSON Since U Been Gone RCA	2,438,993
10	PRETTY RICKY Grind With Me ATLANTIC	2,324,384
11	DESTINY'S CHILD Girl COLUMBIA	2,296,827
12	YING YANG TWINS Wait TVT	2,263,581
13	3 DOORS DOWN Let Me Go REPUBLIC/UNIVERSAL	2,245,882
14	ALICIA KEYS Karma J	2,161,573
15	CIARA 1 2 Step LAFACE	2,111,576
16	JESSE MCCARTNEY She's No You HOLLYWOOD	2,046,186
17	ROB THOMAS Lonely No More ATLANTIC	2,007,311
18	MARIO Let Me Love You J	1,990,131
19	JENNIFER LOPEZ Hold You Down EPIC	1,864,298
20	WILL SMITH Switch INTERSCOPE	1,838,867

The top 20 audio and video streams (combined) for the four weeks ending May 22. Source: Nielsen Broadcast Data Systems

GAMES BY ANTONY BRUNO

Transition Expected With Next-Gen Consoles

LOS ANGELES—At this year's E3 Expo, the annual videogame convention held here May 17-20, the game industry sought to establish itself as an increasingly important channel for the consumption of traditional entertainment media like movies and music.

The dominant topic at the event was the impact of the next-generation consoles that Sony, Microsoft and Nintendo will introduce in the next six to 20 months. These new platforms will essentially reset the entire technological foundation of the industry and are expected to inspire a wave of innovation.

While this transition to new hardware takes place, the most immediate impact can be seen on the games in development for current-generation consoles. Most publishers are releasing games that skew heavily toward recognizable brands—particularly movie titles—for existing devices because they are holding their new and innovative projects for the next generation.

Games based on movies like "The Godfather," "Scarface," "From Russia With Love," "Harry Potter and the Goblet of Fire," "The Hulk," "Spider-Man," "The Matrix," Peter Jackson's "King Kong," "Black Hawk Down "and "The Fantastic Four" will hit shelves this fall.

Also significant is that game developers are packing as much extra content into videogames as possible in an attempt to keep the current-generation sales channel active. The best example is the much-anticipated "50 Cent: Bulletproof," currently in development by Vivendi Universal Games and slated for a fall release.

The videogame features the voices and likenesses of 50 Cent and other G-Unit members as well as original songs recorded exclusively for the game. It includes up to four hours of music and more than an hour of videos, which can be played on the console, independently of the game.

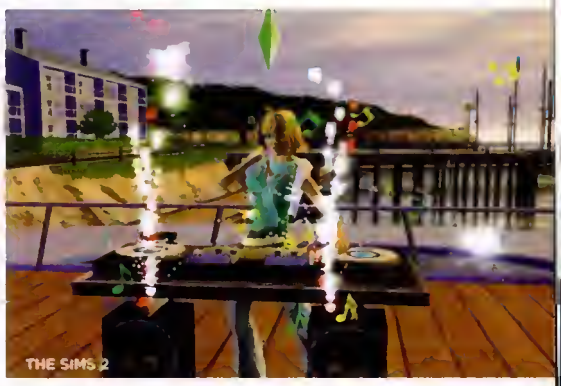
It also will contain at least 10 freestyle tracks, which gamers can mix and customize. According to game producer Aaron Blean, it will retain the typical videogame price of $50.

"There's no other game out there right now like it," Blean says. "We're setting the bar for multimedia."

Music has become a staple for adding value to videogames. Electronic Arts, which pioneered the art of breaking new artists through videogame soundtracks, is making music an interactive part of the game strategy of such titles as "The Sims 2."

The goal of the game is to manipulate the lives of in-game characters and manage their interaction with others, helping them find love, prosperity and happiness. For instance, when a character requests a song in a club, his or her choice of music affects how others view the character. EA is licensing a variety of music for "The Sims 2."

"If I play the right music, I can make someone in the game fall in love" with my character, "Sims 2" senior producer Scot Amos says.


THE SIMS 2

Additionally, certain characters will wear MP3 players, and interacting with them will unlock new songs.

DISCOVERY CHANNEL

As music takes on an increasingly central role in the videogame experience, the videogame industry hopes to convince record companies that games can be used as a channel not only for music discovery, but digital sales.

"The gamer is the consumer of the future. If you really understand games, you can extend that into other areas," says Vince Broady, senior VP of games and entertainment for CNET's gamespot.com.

The next generation of videogame consoles will have the processing power and broadband Internet access to allow videogames to function much like a Web site, and just as Web surfers often navigate from site to site as their interests wander, so will gamers, he says. For instance, an Xbox user could pause mid-play and use a link in the game to get more information about a song or a band used in the soundtrack. The user could also buy a download of the song or album.

"That sequence is totally going to happen," Broady says. "With connected consoles, consumers will start with a game and end up with something else. Rights holders need to think about how to make their content accessible so users can make that jump." ...


SCARFACE



A NEW GIZMONDO

Jumping in the ring with Sony's PlayStation Portable and Nintendo's Dual Screen portable game handsets is Tiger Telematics, with its much-discussed Gizmondo handset.

The device is an MP3 player, gaming handset, portable movie player, digital camera, wireless multimedia messaging port and wireless communicator with a built-in Global Positioning System chip for location-based wireless Internet services. The chip also allows users to search for nearby businesses and find friends with similar devices.

The device connects to wireless carrier networks for its multimedia messaging capabilities, which allows users to trade digital photos with other Gizmondo owners or mobile phone subscribers, download music files and videoclips, and send text messages.

It features a full-color screen, graphics card and memory card slot for removable storage, as well as a Bluetooth connection for multiplayer gaming. It uses Windows Media Player 9 to play movies and music.

The device also issues ringtone-like alerts when it receives a message. Polyphonic versions of various tones are available at the Gizmondo Web site, and the company is developing a wireless full-song music download site as well.

Available for several months in Europe, Gizmondo will make its U.S. bow Aug. 11. —*Antony Bruno*

Brooks & Dunn Photo: Russ Harrington

RETAIL BY BRIAN GARRITY

Sony BMG Tests Technology To Limit CD Burning

As part of its mounting U.S. rollout of content-enhanced and copy-protected CDs, Sony BMG Music Entertainment is testing technology solutions that bar consumers from making additional copies of burned CD-R discs.

Since March the company has released at least 10 commercial titles—more than 1 million discs in total—featuring technology from U.K. anti-piracy specialist First4Internet that allows consumers to make limited copies of protected discs, but blocks users from making copies of the copies.

The concept is known as "sterile burning." And in the eyes of Sony BMG executives, the initiative is central to the industry's efforts to curb casual CD burning.

"The casual piracy, the school yard piracy, is a huge issue for us," says Thomas Hesse, president of global digital business for Sony BMG. "Two-thirds of all piracy comes from ripping and burning CDs, which is why making the CD a secure format is of the utmost importance."

Names of specific titles carrying the technology were not disclosed. The effort is not specific to First4Internet. Other Sony BMG partners are expected to begin commercial trials of sterile burning within the next month.

To date, most copy protection and other digital rights management-based solutions that allow for burning have not included secure burning.

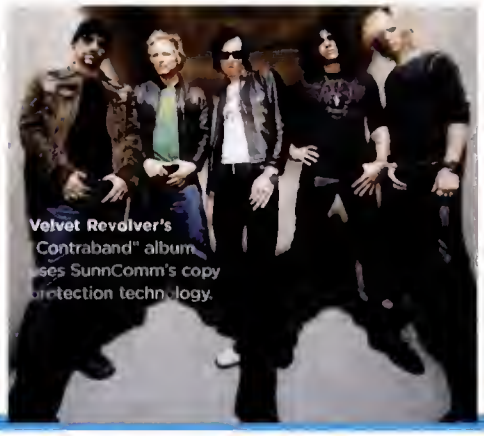
Early copy-protected discs as well as all DRM-protected files sold through online retailers like iTunes, Napster and others offer burning of tracks into unprotected WAV files. Those burned CDs can then be ripped back onto a personal computer minus a DRM wrapper and converted into MP3 files.

Under the new solution, tracks ripped and burned from a copy-protected disc are copied to a blank CD in Microsoft's Windows Media Audio format. The DRM embedded on the discs bars the burned CD from being copied.

"The secure burning solution is the sensible way forward," First4Internet CEO Mathew Gilliat-Smith says. "Most consumers accept that making a copy for personal use is really what they want it for. The industry is keen to make sure that is not abused by making copies for other people that would otherwise go buy a CD."

As with other copy-protected discs, albums featuring XCP will allow for three copies to be made.

However, Sony BMG has said it is not locked into the number of copies. The label is looking to offer consumers a fair-use replication of rights enjoyed on existing CDs.



Velvet Revolver's "Contraband" album uses SunnComm's copy protection technology.

COMPATIBLE FOR ALL?

A key concern with copy-protection efforts remains compatibility.

It is a sticking point at Sony BMG and other labels as they look to increase the number of copy-protected CDs they push into the market.

Among the biggest headaches: Secure burning means that iPod users do not have any means of transferring tracks to their device, because Apple Computer has yet to license its FairPlay DRM for use on copy-protected discs.

As for more basic CD player compatibility issues, Gilliat-Smith says the discs are compliant with Sony Philips CD specifications and should therefore play in all conventional CD players.

The moves with First4Internet are part of a larger copy-protection push by Sony BMG that also includes SunnComm and its MediaMax technology.

To date, SunnComm has been the music giant's primary partner on commercial releases— including Velvet Revolver's "Contraband" and Anthony Hamilton's solo album. In all, more than 5.5 million content-enhanced and protected discs have been shipped featuring SunnComm technology.

First4Internet's XCP has been used previously on pre-release CDs only. Sony BMG is the first to commercially deploy XCP.

First4Internet's other clients —which include Universal Music Group, Warner Music Group and EMI—are using XCP for prerelease material.

Sony BMG expects that by year's end a substantial number of its U.S. releases will employ either MediaMax or XCP. All copy-protected solutions will include such extras as photo galleries, enhanced liner notes and links to other features. ••••

RETAIL BY ED CHRISTMAN

Music's A Drag For Booksellers

Category Hurts Financial Results At Borders, Barnes & Noble

NEW YORK—Borders Group, the book merchant with the strongest exposure to music, had the weakest fiscal first quarter of the three publicly traded book chains that reported results the week of May 16.

In fact, looking at the results from Ann Arbor, Mich.-based Borders Group, New York-based Barnes & Noble and Florence, Ala.-based Books-a-Million, it is clear that each chain's financial gain was in inverse proportion to its exposure to music.

While Barnes & Noble and Books-a-Million were able to eke out a profit, not so for Borders, which lost $5.3 million, or 7 cents per share, on sales of $853 million in the three months ending April 23. Those results were down from the prior first quarter, when Borders Group generated $2.3 million in net income, or 3 cents per diluted share, on sales of $838.1 million.

Borders Group runs 1,244 outlets, including 702 Waldenbooks and 81 International stores. Its 461 Borders Books & Music outlets had a 0.7% decline in comparable-store sales; within that, music was the big loser, with a 13% comparable-store sales drop.

Music accounts for 14% of Borders Group sales, or $117.3 million in the first quarter. But the only divisions that carry music are its U.S. and International superstores. *Billboard* estimates that for those stores, music comprises 16%-17% of revenue. However, the chain is downsizing its commitment to music, according to comments made by Borders Group executives during a conference call.

Meanwhile, Barnes & Noble —which *Billboard* estimates derives 7%-8% of its revenue from music—reported net income of $9.9 million, or 14 cents per diluted share, on sales of $1.1 billion in the three months ending April 30. But profits were down from the prior first quarter, when a gain of nearly 6 cents per share—related to the spinoff of the GameStop chain—allowed the company to post $11.5 million in net income, or 17 cents per diluted share, on sales of $1.06 billion.

Barnes & Noble carries music in 433 of its 671 superstores and also runs 150 B. Dalton stores, none of which carry music. The company posted comparable-store sales gains of 2.2%.

Books-a-Million, which has the smallest exposure to music of the three publicly traded book chains, managed to outpace Barnes & Noble, posting a 3.7% increase for its fiscal first quarter, also ending April 30.

During that period, Books-a-Million produced net income of $1.06 million, or 6 cents per diluted share, on sales of $113 million. While same-store sales were up, net income and total sales were down from the prior first quarter, when net income was $1.23 million, or 7 cents per diluted share, on sales of $107.9 million.

Books-a-Million operates 207 stores, and only about five of them carry music, which is racked by Anderson Merchandisers. The company occasionally carries budget music promotions on an in-and-out basis.

Borders Group CEO Greg Josefowicz said in a statement that the company's trade-book sales, though strong, were not enough to compensate for declines in other categories—particularly music, "where we have a greater structural challenge."

In a conference call with Wall Street analysts, Josefowicz added that DVD continued to grow but "did not do its usual job in offsetting weakness in music." He reported that while music was down 13% for the quarter, in the period's last few weeks the decline appeared to accelerate to about 16%.

"We anticipated the decline in music, [but] not the high nature of the decline," he said.

During the call, Borders executives were continually asked about plans to downsize music, and Josefowicz said that as the company builds new outlets and remodels existing superstores, music is getting a smaller imprint in terms of space and inventory. But Borders executives pointed out that new, taller racks carry more music than current fixtures, so they reduce space while maintaining selection.

"In many of our remodels and one-offs," Josefowicz said, "we have accelerated and gone beyond what we anticipated the [music] decline curve to be, and with some experimentation of going way beyond, it escalates the decline [of music]. The key for us is not necessarily to manage the space down, but it's more focused on the effective redeployment of the space and trying to find the right combination of product and placement that drives the other categories in sales."

In a report to investors, Matt Fassler, an analyst with New York-based Goldman Sachs, said that until Borders Group "successfully addresses music, results will be under pressure."

Fassler told *Billboard*: "It's likely that Borders will have to make some difficult decisions down the road to contend with the reality of market share losses in a declining category. At some point, that is likely to mean a more dramatic reduction in space and inventory allocated to music." ••••

Retail Track



ED CHRISTMAN echristman@billboard.com

At Hastings, Q1 Is A Downer

While managing to eke out a profit for its fiscal first quarter, ending April 30, Hastings Entertainment was down from the corresponding period in 2004.

The 153-store, Amarillo, Texas-based chain posted net income of $800,000, or six cents per diluted share, on revenue of $129.1 million. That compares with the $2 million, or 17 cents per diluted share, the company rang up in the prior first quarter, when revenue was $126.9 million.

While total revenue was up 1.7%, comparable-store sales were nearly flat, down 0.1% for the quarter.

Breaking out same-store sales by product category, music and books were down 1.3% and 3.4%, respectively, while other categories generated positive results: Video for sale was up 2.4%; videogames rose 30.6%; and accessories and boutique grew 17.1%. Video rental, which comprises 19% of total sales, was down 6.1%, but the company did not break out same-store sales for the category.

1.3%

The decline of same-store music sales at Hastings, which is pretty good considering U.S. album sales are down 8.6%.

Hastings attributes the decline in books and music to a weaker release schedule than in 2004. Hastings VP of purchasing Steve Hicks believes that some publishers are holding off new releases until the next Harry Potter book arrives July 16. "I think a lot of people are waiting for Harry Potter to come out, like that will magically save the industry."

Hicks adds that its not a good sign when a book from 2003, "The Da Vinci Code," is still a top three seller while the latest John Grisham novel "came and went and had no legs."

Meanwhile, album sales are down 8.6% so far this year, according to Nielsen SoundScan.

Describing the first quarter, Hastings VP/CFO Dan Crow says, "Sales were OK in February [and] fabulous in March, but April just shot us down."

The chain managed only a 2.4% comparable-store gain in video, while other music chains have been posting double-digit gains in that category. However, Hastings has a long history of movie merchandising, thanks to its video-rental business and its early entry to sell-through, so it has not experienced the recent ramp-up —and gains—that others have. But even with the DVD-driven growth of the last few years, Crow notes, retailers will eventually run into the law of numbers, where bigger base volume produces smaller percentage gains.

Also, he points out that rental revenue sharing used to derive from six-month contracts and now the term is more like 30 days, allowing the chain to convert rentals to previously-viewed-for-sale copies quicker. While that is cannibalizing volume on certain titles—since some sales are made at the lower price points of $7.99 or even $1.99 or $2.99—the benefit of the trade-off is customer loyalty, Crow says.

In the first quarter, video sell-through and rental each accounted for 19% of revenue, books represented 21%, music was 26%, videogames held 8%, boutique was 4%, and software and consumerables like candy and soda were 3%.

Looking at income, gross profit decreased one percentage point compared with fiscal first-quarter 2004, to 34.1%. Within that, merchandise gross profit dropped even more, from 28.9% to 27.4%. Meanwhile, selling, general and administrative expenses increased from 32.3% to 32.8%.

"Three things impacted our gross profit in the first quarter compared to last year," Crow says. "First, whenever you incur freight expense, you have to put it on the balance sheet and amortize it based on inventory turns."

In the fourth quarter of the previous fiscal year, Hastings had a freight build-up when it missed its sales budget. "So in the first quarter we had more coming out of inventory and going into P&L," Crow explains. "That was about $700,000."

Second, with the missed sales budget, Hastings incurred higher than expected expenses on returns because it converted inventory to cash and redeployed it. Finally, the company accelerated cycle counts, spending $600,000 to count inventory in such high-shrinkage areas as DVD boxed sets and rap.

Those three developments together cost the company about $1.8 million, Crow says, accounting for the variance in profit between this year and last year.

Hastings has reaffirmed its earnings guidance, projecting that it will make 55 cents-58 cents per diluted share for the current fiscal year.

The company announced its earnings May 24, before trading opened. It finished the day at $5.56, down from $5.79 at the previous close. Its 52-week range is $5.37-$10.25.

MY MISTAKES: In the story on CD-burning kiosks in the May 21 issue, I incorrectly listed the markets where Starbucks allows customers to make their own CDs. The service is available only in the chain's Seattle and Austin stores. Moreover, I called the kiosk presence a test, but those two markets represent the first phase of a national rollout. Finally, there are 6,400 Starbucks locations in North America, but only 4,500 are company operated; the remainder are licensed.

In the May 28 Retail Track, I misspelled the name of the law firm representing Sybersound in its karaoke suit. The correct spelling is Akin Gump Strauss Hauer & Feld. ••••

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The Indies

TODD MARTENS tmartens@billboard.com

Secretly Canadian Sets Up DVD Label

Bloomington, Ind.-based **Secretly Canadian** is morphing its DVD distribution division, **Blank Stare**, into a full-service DVD imprint.

The record label/boutique distributor will release one of its first major projects—the acclaimed documentary "Why Should the Devil Have All the Good Music?"—in conjunction with production company **Right Right Films**.

"Why Should the Devil?" is a 94-minute examination of the Christian rock subculture by first-time directors **Heather Whinna** and **Vickie Hunter**. The film, which features performances by the likes of **Pedro the Lion**, **Cool Hand Luke** and the **Danielson Famile**, provides a thoughtful view of the scene by a pair of secular outsiders. A release date has not yet been set.

Blank Stare/Secretly Canadian will also issue "The Shield Around the K: The K Records Story," **Heather Rose**'s 1991 documentary about the famed Olympia, Wash.-based indie.

Secretly Canadian—which includes record labels Secretly Canadian and Jagjaguwar as well as SC Distribution—is in the midst of one of its more successful years, with releases by **Magnolia Electric Co.**, **Antony & the Johnsons**, **Okkervil River** and **Oneida** generating national attention.

DEF FANS: New York-based hip-hop label **Definitive Jux** has launched a high-priced fan club. Members will receive packages of exclusive product four times per year. The first offering, which was recently placed online, contains a rare **RJD2** mix CD, a **Rare Cage** 10-inch, a T-shirt and the latest release from **DJRx**, the label's online-only imprint.



Whinna, left, and Hunter

Membership costs $100 per year, and Def Jux CEO **Amaechi C. Uzoigwe** says the label is averaging five sign-ups per day. He says the fan club will reward die-hards by providing product not released to traditional retail. "In a niche genre like ours, getting exclusive music or materials that no one else has, and that's not available through any other outlet, is definitely something real fans appreciate."

Uzoigwe says Def Jux is also in the process of launching a download store.

MORE KOCH: After reaching an agreement to be acquired by Canada-based **ROW Entertainment Income Fund**, Port Washington, N.Y.-based **Koch Entertainment Distribution** announced a flurry of distribution deals (*Billboard*, May 28).

Koch has re-upped with Northampton, Mass.-based roots label **Signature Sounds**, which is prepping an album from Amy Rigby; Wilmington, N.C.-based **AnimEigo**, which specializes in anime; and **DPTV**, the record label arm of **Detroit Public Television** that has had runaway success with Irishman **Daniel O'Donnell**.

Additionally, Koch has announced exclusive U.S. distribution agreements with a handful of smaller indies, including disco label **Salsoul Records**, new film/DVD operation **Underground Railroad Co.**, indie rock imprint **MoRisen**, adult contemporary label **Canvas Records**, recently formed urban imprint **Shaman Work**, pop label **Collateral Damage Entertainment** and rock imprint **Gotham Records**.

MEYERS' MOVE: The **Folk Alliance** has selected **Louis Jay Meyers** as its new executive director. He replaces **Phyllis Barney**, who will step down from the nonprofit advocacy group June 1.

Meyers is one of the four founders of the annual South by Southwest Music Conference in Austin and has played a part in organizing the LMNOP Music Conference in New Orleans.

He will spearhead the Folk Alliance's relocation from Silver Springs, Md., to Memphis. The group will stage its 18th annual conference Feb. 16-19, 2006, in Austin. ••••

Photo: Tim Midgett

TOURING BY CHRISTA TITUS

Festivals Keeping Prog Rock Alive

A Tight-Knit Internet Community Helps Sustain Global Audience

In the '70s heyday of progressive rock, bands like Pink Floyd, Yes and Rush were regulars on the airwaves and filled arenas and stadiums. Fans seemingly could not get enough of these bands' lengthy compositions, which were as complex as they were experimental. But when punk arrived and labels began pushing shorter, catchier songs, the development and appeal of raw prog talent fell by the wayside.

But the Internet explosion in the mid-'90s created an international communications channel that united the prog community. And a vehicle for socializing and hearing new bands has sprung from the tightly knit society: festivals.

The Flower Kings, Spock's Beard, Porcupine Tree, Ozric Tentacles and Opeth are among the top-of-mind acts in today's scene; all have either appeared or regularly performed at such concerts. With festivals catering to a variety of sounds within the genre, such bands are welcomed by fans of everything from neo prog and space rock to metal, Canterbury and symphonic prog.

Roughly two dozen of these festivals are held annually around the world. U.S. events include CalProg in Whittier, Calif. (June 4); Prog Day in Chapel Hill, N.C. (Sept. 3-4); and ProgPower in Atlanta (Sept. 16-17).

ProgPower's sister gathering, ProgPower Europe (to be held Oct. 1-2 in Baarlo, the Netherlands), is among the events located outside the United States. European shows like the Sweden Rock Festival in Sölvesborg (June 9-11) are on the prog concert circuit because their lineups often include such bands.

The most popular prog meeting outside the States is the weeklong Baja Prog in Mexicali, Mexico (March 30-April 2).

Strong word-of-mouth—again spread via Web sites like progressiveworld.net and seaoftranquility.com—is the primary means of promoting these shows.

"The advent of the Internet was the [tipping point] for everything, because people that are into this kind of stuff would normally consider themselves isolated," observes John Collinge, owner/publisher/editor in chief of Progression magazine, a quarterly publication dedicated to the genre.

In the United States, crowd numbers are modest (maxing out at approximately 1,200 per day), but artists and fans travel from as far as Italy and Japan to attend. Their dedication isn't lost on the amateur promoters behind the festivals, because the events were primarily established for the love of the music.

In fact, the most popular prog gathering stateside—the North East Art Rock Festival in Bethlehem, Pa.—is a registered nonprofit entity, according to co-founder Chad Hutchinson.

NEARfest, now in its seventh year, is set for July 9-10 at the 1,100-seat Zoellner Arts Center at Lehigh University. One reason Hutchinson and his partner Rob Laducci hold NEARfest there is because they prefer the amenities the venue offers. But with their own out-of-pocket funds backing the show, it is also cost-prohibitive to move to a larger venue.

Because major promoters don't think there's any profit in such ventures, "no one that size will touch us," Hutchinson says, "just like the major record labels won't sign any [progressive] group." (One exception is Porcupine Tree, whose recent "Deadwing" is the British veteran act's second album on Lava/Atlantic.)

Inside Out Music America is one of the few U.S. labels that regularly works with progres- continued on >>p20



The Flower Kings are among the top acts in the current prog rock scene.



Once Gavin DaGraw's headlining run ends in July, he'll open for Avril Lavigne.

TOURING BY JILL KIPNIS

DeGraw's Headliner Status Grows

LOS ANGELES—Gavin DeGraw is a triple threat in the touring world.

For more than two years, the soulful singer/songwriter has toured the country as an opening act, a co-headliner and now, a headliner selling out 90% of his own dates, according to his booking agent Jonny Podell of the Podell Talent Agency.

But Podell is in no hurry to pack in whatever he can.

"Whatever we think we can do, we do a little less," Podell says of his touring strategy for DeGraw. "If you know you have a jewel with 30 years in front of him, it's better to play it safe."

DeGraw started out opening for such acts as Sister Hazel and Maroon5 surrounding the 2003 release of his debut album "Chariot" (J Records).

The album has sold 335,000 units, according to Nielsen SoundScan, and peaked at No. 1 on the Top Heatseekers chart. A rereleased version of the album featuring a second disc with acoustic versions of all of the "Chariot" tracks, "Chariot Stripped," has sold 446,000 units since its July 2004 debut.

First single "I Don't Want to Be" reached No. 1 on the Mainstream Top 40 chart and No. 10 on The Billboard Hot 100.

DeGraw next earned a spot on the Virgin Mega college tour with Michelle Branch and opened on his first arena dates for Seal.

It wasn't until last January that DeGraw headlined his own dates, and even then, Podell's idea was to do this sparingly.

"We were still doing some supporting for Barenaked Ladies last year while we were also doing some headlining at colleges and clubs," he says.

In 2004, DeGraw's headlining shows grossed $412,000, according to Billboard Boxscore, and were attended by more than 26,000.

This year's headlining dates—which are averaging $20-$25 per ticket—have grossed $310,000 so far, according to Billboard Boxscore.

Podell believed this summer was the time to "start being a little bold" in conjunction with the release of second single "Chariot," which is No. 13 on the Adult Top 40 chart. A Zach Braff-directed video is airing on MTV and VH1.

Podell booked DeGraw, with opening acts including Howie Day, in some 6,000-seat theaters in major markets.

"I feel a bit more secure that I have been building slowly," DeGraw says. "It is important to test out the waters to see if I can sustain my own tour and continue to get opportunities to open up for other artists."

Promoters and venues involved in his current headlining tour say the key to bringing in audiences is to target women.

For DeGraw's June 19 stop at the 2,000-seat Saengar Theater in Mobile, Ala., Blue Deuce Entertainment CEO Russell Doussan, the show's promoter, says that he's aiming at females aged 17-45, from high-schoolers to soccer moms. He's using e-mail blasts, radio buys and posters at coffee shops and other lifestyle outlets.

"All indications are that the show will sell out," Doussan says.

Peter Zimmerman, program director for the Wolf Trap Foundation for the Performing Arts in Vienna, Va., says that he hopes DeGraw can stop at his 7,000-seat venue annually. "I'm trying to build audiences for the future," he says.

Wolf Trap's in-house promotion staff has partnered with radio and has launched online marketing efforts. Additionally, the DeGraw date is part of a season calendar distributed at local retailers.

After DeGraw's headlining run ends July 30, he will open 15 theater and amphitheater dates on Avril Lavigne's tour in August. Interspersed with his own shows, DeGraw is also opening for the Allman Brothers Band on four dates in July.

Podell says the next move for DeGraw will depend on the success of the new single.

"We are open after the middle of September," Podell says. "If there is an impact like the last single, we will move up. Maybe we'll play bigger venues or try to be an opening act on a tour like U2's." ••••

On The Road

RAY WADDELL rwaddell@billboard.com



Metropolitan Talent Has An In With NY Society

Metropolitan Talent Presents has signed an exclusive booking deal with the New York Society for Ethical Culture to book shows at the latter's home on New York's Upper West Side (billboard.biz, May 17).

The 850-seat, 95-year-old concert hall overlooking Central Park recently underwent a $1.5 million renovation. Metropolitan co-CEO John Scher says the deal ends a longstanding need for an intimate concert hall in New York.

The first show under the deal



will be a June 23 concert by guitarist Robert Fripp, known for his work with King Crimson, Brian Eno, David Bowie and others. Tickets went on sale May 21.

"We think this will be a landmark venue from the time it opens up with Robert Fripp," Scher says. "And it won't be taking business from established rooms, because most of those are controlled by people who haven't thought about these [smaller] venues."

Led by music biz veterans Al Cafaro and Scher, Metropolitan Talent is a full-service entertainment company that includes artist management, theater and TV production and concert promotion divisions, as well as the Hybrid Recordings label.

Scher is now free to promote concerts again after a judge ruled his non-compete clause with Clear Channel Entertainment had terminated (*Billboard*, April 2).

"As I sort of re-emerge with our concert division we're examining all of the opportunities that are out there," Scher tells On The Road. "I think in the entire music industry there are probably more opportunities than there have been in maybe 20 years."

Scher says "seismographic" changes in the industry will benefit independent regional promoters.

"There are some very unique niches out there that aren't always served by national concert companies with an agenda to get all or the majority of regional or national tours," he says. "From an artist-development standpoint, having the right kind of knowledge of a local market will become invaluable to agents and managers interested in that kind of development."

ROCKIN' THE POCONOS: The Mountain Laurel Center in Bushkill, Pa., will begin its first summer-long season June 24 with the Spanish Harlem Orchestra. The venue will host 31 performances by 19 artists, all taking place at the 7,500-capacity Tom Ridge Pavilion. The exception is the Flying Karamazov Brothers, who will play a 12-performance run at the 400-seat Lakehouse Theater.

MLC bookings include the Boston Pops Esplanade Orchestra with Keith Lockhart conducting; Crosby, Stills & Nash; ZZ Top; Latin jazz artist Poncho Sanchez and his band; Montgomery Gentry; Third Day; Ricky Skaggs with the Del McCoury Band and Mountain Heart; and Trio! featuring Stanley Clarke, Béla Fleck and Jean-Luc Ponty.

Latin entertainment, presented by the MLC in association with Mario A. Torres Productions, includes the Spanish Harlem Orchestra, Cuban musician Alfredo de la Fé with Brazilian jazz percussionist Annette A. Aguilar, "El Maestro" Johnny Pacheco with jazz singer Jon Lucien and Orquesta Broadway.

MLC opened in 2003 with the help of a $15 million state grant and $17 million in bonds issued by the Pike County Commercial and Industrial Development Authority. After restructuring its volunteer board of directors and electing Andrew Forte as its chairman, Richard Bryant was named CEO of the operation.

"I have overall responsibility for programming the venue and handle many of the bookings myself," Bryant says. "I rely on our principal programming associate Jim Della Croce and programmer Herschel Freeman for areas of expertise that complement my own." ••••

FESTIVALS (cont.)

from >>p19

sive acts. President Jim Pitulski would like to see established promoters support these concerts and help elevate their status. But he notes that there are some proggers who wouldn't welcome corporate involvement—or even have the fests attain mainstream popularity.

"I think they like the boutique factor . . . That's one of the strange things about it," Pitulski says. "They don't want to lose their handle on it, because it's part of who they are."

More festivals are on the horizon. According to George Roldan, founder of the recently held Rites of Spring Festival in Phoenixville, Pa., there is interest in launching fests in Florida and Chicago. They are buttressed by prog strongholds along the Northeast Corridor, where smaller concerts are regularly hosted by such organizations as the New Jersey Prog House at the Forum Theatre in Metuchen.

Many who attend prog shows are 30 and older, but teens and those in their 20s are also fans. Roldan thinks that more exposure is all that is needed to turn the next generation on to prog.

"We're starting to see more new faces, because I believe the word is actually starting to get out there," he says. "Basically, if we can touch the kids again with this kind of music, I think more of [it] will sell." ••••

BOXSCORE Concert Grosses

FOR MORE BOXSCORES GO TO BILLBOARD.COM

	GROSS/ (PER-CENT TRICKET)	ARTIST(S) Venue, Date	Attendance	Promoter
1	$7,541,679	**U2, KINGS OF LEON** United Center, Chicago, May 7, 9-10, 12	77,173	The Next Adventure, Clear Channel Chicago
2	$3,838,066	**U2, KINGS OF LEON** Continental Airlines Arena, East Rutherford, N.J., May 17-18	40,347	The Next Adventure, Ron Delsener Presents
9	$3,767,178	**U2, KINGS OF LEON** Wachovia Center, Philadelphia, May 14, 22	39,273	The Next Adventure, Electric Factory Concerts
9	$3,105,754	**U2, KINGS OF LEON** KeyArena, Seattle, Wash., April 24-25	30,251	The Next Adventure, Bill Graham Presents
5	$3,020,466	**U2, KINGS OF LEON** General Motors Place, Vancouver, April 28-29	37,031	The Next Adventure, Clear Channel Canada
9	$1,907,086	**U2, KINGS OF LEON** Madison Square Garden, New York, May 21	18,415	The Next Adventure, Ron Delsener Presents
7	$1,578,200	**STEVIE NICKS** The Colosseum at Caesars Palace, Las Vegas, May 10-11, 13-14	14,814	Caesars Palace, Concerts West/AEG Live
9	$804,492	**STING, JOSS STONE** Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y., May 13	13,765	The Next Adventure, Ron Delsener Presents
9	$696,484	**ROD STEWART** Metro Radio Arena, Newcastle, England, May 21	8,521	Solo Agency
10	$632,532	**ANDRÉ RIEU** Bell Centre, Montreal, May 21-22	10,455	Gillett Entertainment Group
11	$573,885	**BRUCE SPRINGSTEEN** Patriot Center, Fairfax, Va., May 14	6,909	Cellar Door
12	$551,439	**SARAH McLACHLAN, THE PERISHERS** Air Canada Centre, Toronto, May 17	11,174	House of Blues Canada
18	$507,606	**GREEN DAY, MY CHEMICAL ROMANCE** Savvis Center, St. Louis, May 13	16,431	Clear Channel Entertainment, in-house
14	$441,285	**SARAH McLACHLAN, THE PERISHERS** Bell Centre, Montreal, May 19	8,809	Gillett Entertainment Group, House of Blues Canada
18	$427,870	**ALAN TAM & HACKEN LEE** Air Canada Centre, Toronto, May 11	10,929	Tai Pan Vacations, Wave Advertising
18	$425,136	**STING, FICTION PLANE** Mohegan Sun Arena, Uncasville, Conn., May 6	7,612	The Next Adventure, Jim Koplik Presents
17	$417,421	**JAMES TAYLOR** Pensacola Civic Center, Pensacola, Fla., April 24	6,445	Concerts West/AEG Live
18	$412,770	**STING, FICTION PLANE** Verizon Wireless Arena, Manchester, N.H., May 7	9,297	The Next Adventure, Tea Party Concerts
18	$408,233	**GREEN DAY, MY CHEMICAL ROMANCE** Van Andel Arena, Grand Rapids, Mich., May 7	12,828	Cellar Door
20	$396,027	**AUDIOSLAVE** Sports Palace, Mexico City, May 10	13,758	OCESA Presents
21	$395,619	**MAROONS, THE DONNAS** Air Canada Centre, Toronto, April 12	9,521	House of Blues Canada
22	$393,545	**SARAH McLACHLAN, THE PERISHERS** Office Depot Center, Sunrise, Fla., May 8	5,967	Clear Channel Entertainment
26	$337,298	**SARAH McLACHLAN, THE PERISHERS** Save Mart Center, Fresno, Calif., April 22	6,708	Another Planet Entertainment
24	$324,200	**SARAH McLACHLAN, THE PERISHERS** Pepsi Arena, Albany, N.Y., May 13	6,716	Clear Channel Entertainment
25	$320,438	**SARAH McLACHLAN, THE PERISHERS** St. Pete Times Forum, Tampa, Fla., May 9	5,354	Clear Channel Entertainment
26	$300,055	**STING, FICTION PLANE** Sovereign Center, Reading, Pa., May 2	7,020	The Next Adventure, Electric Factory Concerts
27	$299,464	**STING, FICTION PLANE** Cumberland County Civic Center, Portland, Maine, May 10	6,119	The Next Adventure, Tea Party Concerts
26	$297,723	**ELVIS - THE CONCERT** SECC, Glasgow, Scotland, May 2	5,484	3A Entertainment, Jaf Hanlon, Jack Utsick Presents
26	$296,588	**JIMMY EAT WORLD, TAKING BACK SUNDAY, MATES OF STATE** Long Beach Arena, Long Beach, Calif., May 14	12,669	Goldenvoice/AEG Live
30	$295,977	**ANDRÉ RIEU** NOKIA Theatre, Grand Prairie, Texas, May 1	6,025	AEG Live
31	$295,296	**MÖTLEY CRÜE** Kansas Coliseum, Valley Center, Kan., April 30	6,444	Touring Pro, Jack Utsick Presents
32	$294,255	**SARAH McLACHLAN, THE PERISHERS** Budweiser Events Center, Loveland, Colo., April 28	5,293	Clear Channel Entertainment
33	$292,475	**MÖTLEY CRÜE** Kiefer UNO Lakefront Arena, New Orleans, April 18	5,725	Beaver Productions
34	$291,195	**MÖTLEY CRÜE** Veterans Memorial Arena, Jacksonville, Fla., April 20	4,823	Clear Channel Entertainment
35	$290,990	**MAROONS, THE THRILLS, SIMON DAWES** Save Mart Center, Fresno, Calif., May 4	8,314	Another Planet Entertainment

Q & A

BY BRIAN GARRITY

Danny Stein

In the eyes of Danny Stein, one company's technology disruption is another's financial opportunity. As the CEO of Dimensional Associates, the private-equity arm of New York investment firm JDS Capital Management, Stein has spent the last two years collecting music assets that can take advantage of the growing opportunity in digital distribution.

Since 2003, Dimensional—which specializes in transactions of less than $100 million—has acquired the assets of indie music distributor the Orchard (July 2003), indie subscription service eMusic (November 2003) and live-music aggregation specialist Digital Club Network (May 2004). The firm's biggest deal to date was its $50 million acquisition of the publishing arm of DreamWorks SKG in November 2004.

And that's just for starters. Dimensional has its eye on fleshing out its portfolio with additional investments in the recorded-music business and mobile entertainment.

Central to the firm's strategy is what it views as the untapped potential of indie labels and artists—a segment of the music market that figures to play a larger role as the "long tail" economics of digital distribution take hold. The long-tail model assumes that the Internet is a large enough distribution channel to allow the market share for products with low sales volume—like indie-label releases—to match that of the relatively few best sellers.

Q: *What are the factors that prompted Dimensional to invest in the music business?*

A: We were very attracted to the concept that people will continue to make music and buy music through the disruption in the marketplace caused by new technologies. We felt that the distribution mechanism for music was very immature when compared to video, for example.

We felt it was just a matter of time [before] music would become more mature and people would begin to buy music through many different channels. And at the end of this cycle—whenever that ends; let's say we're five years into it now—the aggregate music market will be substantially bigger than what it was.

Q: *How do you decide which companies to invest in?*

A: We have looked at the areas of the music business we can realistically participate in. We knew we could participate on the distribution side. We thought we could do it better than the major distributors, because with the Orchard we had the advantage of starting from scratch. We didn't have legacy issues we needed to deal with.

We wanted to be in the retail business, but we didn't want to compete with the likes of iTunes. We wanted to be a companion/alternative, and we wanted to sell MP3s because we felt the portability restrictions of [digital rights management] were too confusing to the marketplace. We thought we could generate as much if not more revenue than the major services by focusing on the independent music category—and that's how we came to buy eMusic.

Q: *You also have a publishing operation. How does it fit into the new digital model?*

A: The singles business will be detrimental to publishers in terms of mechanicals, because you won't get the drag-along of the entire album. So I don't think you'll see a dollar-for-dollar increase. But you still see an increase in [the] aggregate for the publishing business, because the digital universe creates greater exploitation opportunities for copyright holders.

Q: *How has the investment climate for music changed in the last few years?*

A: We saw a $40 billion marketplace in decline. We had an opportunity to buy assets around the market trough. Now there's a tremendous amount of capital flowing into the market that had been on the sidelines waiting to see how this stuff develops.

Q: *What are the factors that are driving new investors into the market?*



A: You see that with the proliferation of MP3 devices, the digital music services are starting to do pretty well. They look like real companies now. Those businesses are going to do very well in the long run, because we haven't even scratched the surface of the marketplace. There will be about 20 million MP3 devices in the marketplace by the end of the year, and people are going to need content to put on those devices.

If you look at publishing companies, those businesses are starting to see the benefit of new exploitation opportunities. And now you have companies like EMI saying [that] by 2008, 25% of their revenue will come from digital sales. If that's the case, you are talking about moving from an adjunct to a core piece of their business.

Q: *How are the assets you have acquired performing?*

A: The Orchard's revenue has doubled quarter-over-quarter since we bought it. That's a market play: As the digital market grows, so too does the Orchard, because it is a significant part of every service's catalog. The Orchard represents a half-million tracks.

With eMusic, we went through a year of rebuilding all the systems, moving the employees from San Diego to New York and recalibrating the business. We relaunched the product in September, and the business is cranking now. We're selling over 2 million downloads per month. That's because lots of people are buying iPods, and eMusic is the only other music service besides iTunes whose files can play on an iPod. That has been very helpful.

On the publishing side, we've made an operating commitment to the business by hiring industry pros, opening new offices in Los Angeles and Nashville and being aggressive. We're hiring new writers. We're signing new acts. We continue to exploit the catalog we have—we manage or control over 10,000 copyrights. That is different than buying a catalog that is throwing off cash and looking at it as a financial investment like an annuity.

Q: *Why haven't you acquired a label operation?*

A: We're thinking about it. We think we potentially have an advantage over some independent labels that just do recorded music, because we can offer more: We can offer focused distribution; we can offer prime-time placement at retail through eMusic; and we can offer a publishing deal.

Q: *Is there any interest in having a dedicated mobile play in your music portfolio?*

A: Absolutely. We've been hunting for assets in the mobile space for several months. We created an entity called Dimensional Mobile Entertainment, and that will be the entity that allows us to go out and do mobile deals. But we haven't found anything yet. We're still trying to figure out what's the best way to approach this business.

Q: *How long do you see yourselves holding these assets?*

A: We take a long-term approach to investing, because we're owner-operators; we're not financial investors. When these businesses get big—and our goal is to get them big and profitable—at that point, we have a lot of options. Today we are emphatic about being here in the music business, and we want to acquire more assets to the extent that they are available. Any business that can help our existing businesses is something we'd be interested in buying. ••••

HIGHLIGHTS

DANNY STEIN

1994: Founds Burly Bear Network, a provider of cable programming and online services to college students

1999-2000: Serves as president/COO of Wedding List, an online gift and registry business

2000-2001: Serves as president of Javu Technologies, a developer of video management software

2003: Joins investment firm JDS Capital Management; Dimensional acquires eMusic and the Orchard

2004: Dimensional acquires DreamWorks Music Publishing for a reported $50 million

THE WHITE STRIPES



JACK & MEG TAKE LOW-KEY APPROACH TO PROMOTING NEW ALBUM

BY BRIAN GARRITY

The White Stripes have a credo when it comes to promotion of their upcoming album, "Get Behind Me Satan": Less is more.

Unlike other platinum-selling rock acts with new albums on the way, the White Stripes have neither a pre-street mini-tour nor late-night TV appearances scheduled to boost the hotly anticipated release. Likewise, there will be no special performances for AOL or any other online services; even press interviews are being kept to a bare minimum.

Instead, the band is on a little-promoted 12-date swing through Central and South America playing to first-time audiences.

Just days before "Satan" drops June 6 internationally via Third Man/XL and June 7 in the United States via Third Man/V2, the duo of Jack and Meg White will be in Manaus, Brazil, trying to win over a crowd of 700 at the Teatro Amazonas—an ornate, 123-year-old opera house in the middle of the Amazon rain forest.

"My attitude is, 'Let's just go play shows and release the record, and that's it,' " Jack White tells *Billboard* by phone from Santiago, Chile.

For White, who picked up a Grammy Award in February for his production work on Loretta Lynn's "Van Lear Rose" and has spent the better part of two years under the persistent glare of the media, the tour has provided a degree of anonymity and an opportunity to perform without expectations. The duo has been playing for curious crowds in places like Panama City, Panama, and Bogota, Colombia.

"I wanted to go to places where no one had ever seen us before, so we [could] get that feeling back of those live shows where we used to have to prove ourselves," White says.

It's anything but a textbook setup for a potential blockbuster album from one of the most popular rock bands to emerge in the last five years. But the White Stripes—coming off the biggest album of their career, the Grammy Award-winning "Elephant"—have achieved success by navigating the music industry waters on their own terms.

"We are being somewhat unorthodox," Ian Montone, the band's manager/lawyer and head of Monotone Management, says of the promotional plan. "It's a no-frills approach. Jack and Meg have recorded a brilliant album, and we're letting the music do most of the work."

Even after "Satan" is released, the White Stripes will tour out of the limelight in Russia, Greece and Eastern Europe through June and early July.

Outside of a handful of festival dates—including a headlining slot at the Glastonbury Festival June 24-26 in the United Kingdom, and appearances June 6 at Atlanta's Music Midtown Festival and July 29-30 at San Diego's Street Scene festival—the band will not tour major North American or European markets until the late summer/early fall. And when it does, it will not play venues that sacrifice intimacy for size. In most cities, this will mean 3,000- to 5,000-seat theaters.

Dictating such touring and promotion terms is the prerogative of a band that controls its masters and distributes its music through a series of licensing pacts with label partners around the world.

These are understood to be two-album agreements; in some cases the deals reportedly are worth more than $1.5 million upfront with additional generous splits on record sales. The deals date back to 2002 and are set to expire with this album.

"They truly are an alternative band—not just in the caliber of their songwriting and the power of their live shows, but down to how they record and produce their music and how they own and run their business," Montone says.

This unorthodox approach has paid off for the White Stripes. To be sure, an analog-loving boy/girl two-piece with no bass player that's steeped in blues, country and Led Zeppelin would hardly have been projected for success with modern rock audiences when the band rose to fame just a few years ago. Yet 2003's "Elephant"—reportedly made for less than $10,000—has sold more than 1.6 million copies in the United States, according to Nielsen SoundScan, and more than 4 million units worldwide. It also spawned one of the biggest rock singles of 2003, "Seven Nation Army."

The bet is that the band can do it again with a similarly budgeted set that is already generating strong critical buzz.

"Satan" is a largely acoustic, piano-driven work recorded at Jack White's home studio in Detroit. It features only three electric guitar-based songs. But those who have heard the album say it has the depth and breadth to attract new audiences.

The challenge for the White Stripes' label partners is replicating or surpassing the commercial success of "Elephant" with limited exposure opportunities early on.

"When you have artists who have such a clear-cut vision for what they are about, it makes our job on one hand more easy, and on the flip side more difficult because everyone is so accustomed to always having access to the artist," says Andy Gersbon, president of V2 Records. "But by maintaining a certain amount of mystique with the band, it actually works for us."

Attempting to fill the void of typical pre-street promo activities is a national advertising push, which will include cable TV spots on music and lifestyle networks. That effort kicks off the week of May 29.

"With the White Stripes you have to respect their integrity. It is about the music, and it is about them performing live. There is never a corporate tie-in. In that respect, it couldn't be any more different than other artists of ours, like Moby," says Jeff Wooding, director of marketing for V2.

The White Stripes will not lack for competition. Their album enters a crowded field of heavily hyped releases by such rock



Photo: Patrick Keeler

acts as Interscope's Nine Inch Nails and Audioslave, Geffen's Weezer and Columbia's System of a Down. "Satan" also shares a busy release window with Capitol's Coldplay.

Complicating matters are the struggles of the alternative radio format in key East Coast cities like Washington, D.C.; Philadelphia; New York; and Miami.

The band has been in the market for more than a month with "Blue Orchid," the first single from the album. The track was serviced to iTunes and radio just two weeks after its completion.

So far, radio traction for "Blue Orchid," a prickly rocker reminiscent of Jack White's work two years ago with Electric Six, has been solid, but not on the level of the anthem-like "Seven Nation Army." "Blue Orchid" debuted at a career-best No. 43 on The Billboard Hot 100, thanks to a wave of early iTunes sales. The song has since fallen off that chart and the Pop 100 (where it peaked at No. 36); it is No. 9 on the Modern Rock chart after five weeks.

"This is the first platinum-level band that could have a significant difficulty due to the decrease in alternative rock stations," says Jay Frank, head of label relations for leading online radio programmer Yahoo Music. "The climate right now is about very mainstream, hard-edged rock music."

Frank says that Yahoo's research suggests that online the song is being well-received by the White Stripes' core fans. However, awareness of the single among more mainstream listeners is being affected by the late release of the "Blue Orchid" video, which was to hit mtv.com May 26, other online outlets May 27 and MTV May 31.

Despite all of this, V2, XL and the band's management are taking a long-term view of the setup.

"Our focus has never been about having a giant first week," Montone says. "For us, it is about the life of the project."

Indeed, hopes are high for second single "My Doorbell," which is expected to hit U.S. radio in mid-summer. That will be just ahead of a U.S. tour in August, September and possibly November, which will include multiple-night runs in major markets.

Richard Russell, managing director of London-based independent label XL Recordings, calls the R&B-flavored track "potentially their strongest airplay song to date."

Russell confirms that there have been "conversations" about working again with director Michel Gondry, who helmed the acclaimed videos for "The Hardest Button to Button," "Dead Leaves and the Dirty Ground" and "Fell in Love With a Girl."

Additionally, V2 will look to service another song, the bluegrass-inspired "Little Ghost," to country and Americana radio to build on the popularity of the Lynn project, an album that scanned more than 367,000 units, according to Nielsen SoundScan. Talks of a tie-in with country cable channel CMT are also in the works, though nothing is confirmed.

"With the last record the single was so enormous—that will be hard to match. What they may have in their favor this time is that they can dip into this record for two or three or four singles," says Carl Mello, a music buyer with Boston-based retail chain Newbury Comics. "It could have really good legs. They're going to get the first week anyway, so maybe this is an even better way for them to do it."

For his part, White isn't concerned. He says he has taken a lot of the pressure off of himself to succeed, and he is happier than he has ever been as a performer as a result.

"Success is doing what you love to do and nobody telling you how to do it. We've luckily always had that with this band," White says. "Meg says this is her favorite White Stripes record. That made it a success to me immediately . . . I can't wait until it gets to the point where the record comes out and people are familiar with the songs and we can go even further with them." ••••

Additional reporting by Lars Brandle in London.

GOING Hi-DEF

A new generation of TV is about to emerge. Will the music industry be ready? BY JILL KIPNIS

Watching a music performance in high definition does, quite simply, blow you away.

HD concerts—which can be seen on such specialty stations as HDNet and InDemand—offer astonishing visual detail and superb sound, but that's just the tip of the iceberg.

The debut of HD on DVD, scheduled for this fall, will allow for multiple viewing angles and interactive, Web-connected special features that can personalize visual music programming.

Getting involved in HD could prove to be a gold mine for the music business, which has enjoyed a significant windfall in recent years from the DVD explosion.

"HD is an unparalleled opportunity for the music business to really play offense," says Zane Vella, co-founder and president of live-concert production company Mx Entertainment.

However, thus far the HD charge has been led by a small number of independents and non-label companies. Eagle Rock Entertainment, Image Entertainment and Clear Channel Entertainment Television have been investing in HD for several years, buying HD equipment to record live concerts and building substantial catalogs of programming for HD TV and HD DVD.

"With new formats, the early market leaders are small companies," says Larry Kenswil, president of Universal's eLabs division. "It's a little like the chicken and the egg. You'd have to start spending on extra production costs and then wait for the demand."

Eagle, Image and CCETV are working with HD programmers to understand their content needs, and will put out HD DVDs as soon as the hardware is set to debut.

Barry Gordon, senior VP of acquisitions for Image, says his company started shooting in HD as soon as the technology was available. "We always believed that having the HD asset would be a value. As an independent, it's inherent to be aggressive."

Kenswil says that the percentage of U.S. households that can access HD programming on TV or will be able to hook up new HD DVD players when they are available is still too small to warrant a major investment.

Currently, HD TV broadcasts are available through select digital cable, satellite and pay-per-view outlets. A handful of network programs and sporting events are available in HD, but viewers must have an HD TV to get the full benefit of the experience.

Still, Gordon embraces the fact that HD programming and products will be geared toward premium customers at first.

Ted Cohen, senior VP of digital development for EMI Music, says his company will usher in HD by working with third parties.

For example, the company partnered with HDNet on a series of HD programs featuring such acts as Yellowcard and Ben Harper. Additionally, EMI will work with Eagle to exploit HD DVD opportunities from its catalog of live performances.

"Joint ventures are more economical for both parties, and we are sharing the risk," he says. "We like to work with people that provide expertise and can get us to market quicker. I don't want to do something expedient that is financially foolhardy."

Jupiter Research reports that 14.5 million homes had HD TVs by the end of 2004. That installed base is projected to grow to 58.4 million in 2008.

The Federal Communications Commission has ruled that full-power TV stations must broadcast in digital by 2007. It has not taken a position on HD TV.



Though labels can convert existing video repertoire to HD, this will not give consumers the best HD can offer. That can only happen when programming is shot with HD cameras.

Mark Cuban, co-founder and chairman/president of HDNet, says labels that consider converting their assets to HD are not taking the consumer experience into account. "Most of this stuff was mastered on tape," he says. "If you master on tape, you can't just up convert it to high definition. It looks like crap."

The cost of shooting programming in HD is considered a huge hindrance to the labels, though many in the industry say this perception is wrong.

"The rumors that high definition is more expensive are completely unfounded," says Steve Sterling, senior VP of CCETV.

Sterling says it costs about $150,000 for an eight-camera HD shoot, including editing. He claims this is comparable to a standard-definition concert shoot.

Further, the cost of digital equipment has considerably dropped.

Andy Parsons, senior VP of advanced product development for Pioneer Electronics, a member of the Blu-ray Disc Assn., says the price of equipment will keep declining. He notes that digital camcorders cost $50,000-$75,000 just a few years ago.

"With HD, you have sub-$5,000 capturing devices out there," Parsons explains. "If you shoot in that medium, it greatly reduces the cost. It's all volume-based, and will reach parity with standard definition."

Universal's Kenswil says that mixing an HD program in surround sound—the most important HD feature for music lovers—"adds thousands."

The current financial squeeze at major labels is making any extra costs prohibitive, HD content developers say.

"Labels are taking a wait-and-see attitude," says Mike Carden, Eagle Rock North America president of operations and executive VP of Eagle Rock Entertainment. "I don't think they have the desire right now to step into this marketplace after going through terrible business climates, though broadcast is an additional stream to monetize the opportunity."

Though labels could license HD programming for broadcast to make up some of the equipment costs, they say that is not part of their business model.

"The record label would probably not originate programming," Kenswil says.

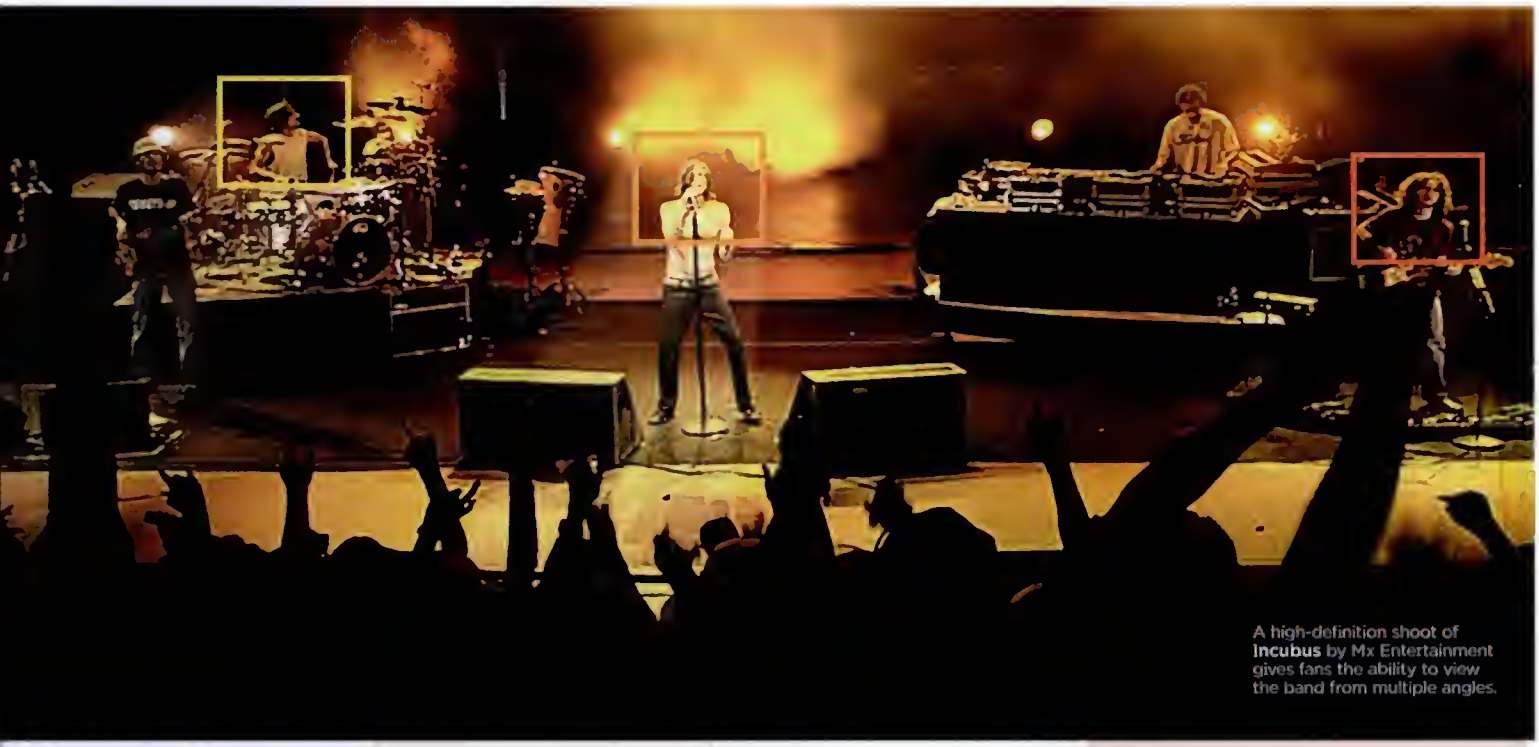
Broadcast licenses for HD programs can be worth $75,000-$200,000, Sterling says.

It's through DVD that most music companies will get really involved with HD. That's because standard-definition DVDs have proved to be big money generators.

The Digital Entertainment Group says that about 73 million U.S. households now have DVD players, and 46% of those owners have more than one player. The DEG expects that more than 80% of U.S. households will have at least one DVD player by the end of the year.

The music DVD category particularly took off with the labels after 2003, when Atlantic Records' "Led Zeppelin DVD" set a record for first-week music DVD sales with 120,000 units, according to Nielsen SoundScan (*Billboard*, June 14, 2003). The title has sold more than 254,000 units.

Total music DVD sales increased 46% between 2003 and 2004. Last year, the category accounted for sales of 35.9 million units. (This includes stand-alone music DVDs and hybrid CD/DVD packages.) Music DVDs now account for 11%-12% of the total DVD market, according to the DVD Release Report.



A high-definition shoot of **Incubus** by Mx Entertainment gives fans the ability to view the band from multiple angles.

Clouding the HD opportunity somewhat is the existence of two competing formats.

Standards are currently being set for the Toshiba-led HD DVD format and for the Sony-led Blu-ray. Both sides have engaged in talks in recent months about coming together to release just one HD DVD format. Neither group would comment about the discussions.

Both formats offer HD picture and audio (though Blu-ray claims to have the higher bit rate at up to 36 megabits per second), advanced copy protection, Internet connectivity and interactive special features.

What distinguishes them is storage capacity, potential manufacturing cost and backward compatability.

HD DVD has 30GB of storage, while Blu-ray offers 25GB (single layer) and 50GB (double layer). HD DVDs can be produced on existing standard-definition DVD manufacturing lines with minimal switchover costs. Blu-ray will require new lines, but developers say costs will be similar to standard DVD production.

Also, HD DVDs can be played on standard DVD players (though new HD players will provide a better experience). Blu-ray discs will require the purchase of a new machine.

Among content owners, the movie studios are having a major say in determining HD standards. Music labels and independent DVD companies have been fairly format-neutral.

"The first preference would be to have one format or have an 'omni player' that plays both formats," EMI's Cohen says. EMI has been submitting recommendations to both DVD groups. Kenswil says his company is a member of both forums. "We participate mainly on the audio standards, which was an afterthought for [standard] DVD," he says. "We're hoping that does not happen to Blu-ray or HD."

For the music world, the key HD concerns are program speed, storage and connectivity.

Speed is important because HD technology will allow viewers to control how they watch concert DVDs through multi-angle features. Consumers will be able to focus on a particular band member whenever they want, allowing for unique viewing experiences.

"The speed that you can move between channels of video really matters," Mx's Vella says. "When you press the button and change from the lead singer to the guitar player, that needs to be instant."

Kenswil says consumers might even start posting their own versions of a live concert DVD online.

Increased storage capacity will be a major benefit over standard DVDs, which are increasingly being released as multidisc sets to accommodate all the extras that are now available.

"We thought 5GB was good enough in the '90s with DVD," Blu-ray's Parsons says. "We may not know now what kind of applications we will need in eight or 10 years. Music titles will need a lot of bandwidth."

Additionally, connectivity will be critical with music titles because it may lead to sales of other products. Both formats have the capacity to connect to the Internet, but Blu-ray may be better-suited for broadband.

"With Web interactivity," says Jodi Sally, VP of marketing for Toshiba America Consumer Products' digital audiovisual group, "a user may be able to watch a music video, then be directed to the performers' Web site to purchase souvenirs or concert tickets or even more HD DVD music videos."

HD DVD players from Toshiba, NEC, Sanyo and other brands are expected in the United States as early as the fourth quarter, while Blu-ray players are likely to debut in first-quarter 2006. This schedule may change if the single-format discussions prove fruitful.



Toshiba is expected to test the market with a hybrid disc that will have standard DVD on one side and HD DVD on the other.

"A hybrid format is a good approach," EMI's Cohen says. "It's the stealth way of building up titles and doesn't force the consumer to make a choice now. Then, the next player they buy plays the new format."

Next-generation videogame consoles from Sony and Microsoft also will play HD programs, and could be a factor in the developing market.



Studio releases on the HD DVD format from the likes of Paramount Home Entertainment, Universal Studios Home Entertainment and Warner Home Video are supposed to come by the end of the year. Key releases are expected to include Warner's "Batman Begins" and "Charlie and the Chocolate Factory" and Paramount's "Elizabethtown."

Warner and Universal have announced support of hybrid DVD, though they have not stated when they will release titles on the format.

Buena Vista Home Entertainment and Sony Pictures Home Entertainment are expected to release titles on Blu-ray next year.

The music world has been mum on exact titles targeted for HD DVD. The early leaders in HD all say that they plan to have releases available when players enter the marketplace.

Eagle has a library of 30-40 HD titles at the ready, while CCETV has 50-60. Image declined to provide a number.

Price points for the hardware and software have yet to be determined, though there is no question they will be higher than current DVD players and software.

"I'm not convinced that standard DVD households will jump that quick to HD," Image's Gordon says. "Your first level of consumers" will be those that already have HD TVs.

CCETV's Sterling expects that the history of standard DVD will repeat itself with HD DVD. "HD DVDs will take a few more years to really start, but then it will be everything that DVD has done. I think '06 will start the watershed of HD DVD in music. Then in '07, the floodgates will open." ••••

HOT COUNTRY DUOS FIVE-FOR 2005

1. BLUE COUNTY
Label: Asylum/Curb Records
Current single: "That Summer Song"
Album title: "Blue County"
Release date: April 6, 2004

Blue County's Aaron Benward and Scott Reeves entered the country format through different doors. Benward had been part of successful Christian duo Aaron Jeoffrey with his father, Jeoffrey Benward, then released one solo album. Reeves was a popular actor known for his work on the soap "The Young and the Restless."

The two met at a video shoot, and the friendship that blossomed turned into a musical partnership. Their self-titled debut CD has sold 64,000 copies, according to Nielsen SoundScan, and peaked at No. 32 on the *Billboard* Top Country Albums chart. First single "Good Little Girls" peaked at No. 11 on the Hot Country Songs chart.

—DEBORAH EVANS PRICE

2. HANNA-McEUEN
Label: MCA Nashville
Current single: "Something Like a Broken Heart"
Chart position: No. 40
Album title: "Hanna-McEuen"
Release date: July 26

First cousins Jaime Hanna and Jonathan McEuen were born with county music pedigrees. Their fathers are Nitty Gritty Dirt Band founding members Jeff Hanna and John McEuen.

McEuen has been performing onstage with his father since he was 7. At 12 he landed a contract to appear in Disney's "The Mickey Mouse Club," but says the deal fell through because he couldn't tap dance. When he was older, McEuen fronted several of his own bands.

Hanna grew up playing drums and guitar. After high school, he moved to Nashville and began writing songs. The Mavericks later hired him to play rhythm guitar and percussion and sing harmony vocals.

In 2001, the cousins performed "Lowlands" together on the third installment of the Nitty Gritty Dirt Band's "Will the Circle Be Unbroken" album series. A video for the song led to appearances on "The Tonight Show With Jay Leno" and at the Grand Ole Opry, sparking Nashville label interest.

—PHYLLIS STARK

3. RAGSDALE
Label: Lyric Street Records
Single: Debut single due in June
Album title: "Ragsdale"
Release date: To be determined

Brother-and-sister duo Joshua and Shi-Anne Ragsdale signed with Lyric Street in 2001, and will finally get its shot at country radio this year.

The Mississippi-raised siblings intended to pursue solo careers, but decided to team up after they wrote their first song together and liked the blended style it reflected. But they had a hard time finding a producer who could capture the sound they envisioned. They met with dozens of producers and cut tracks with seven or eight before deciding on Jeff Balding.

The label backed off plans to release "I Thought It Was You" as the first single based on tepid radio response to the song, despite a much more enthusiastic reaction to the duo itself. Ragsdale has returned to the studio to record a few more songs, delaying the album's release.

Managed by Bob Titley, the duo has a publishing deal with Universal. Its songs have been cut by Hal Ketchum and Trick Pony.

—PHYLLIS STARK

4. VAN ZANT
Label: Columbia Records
Current single: "Help Somebody"
Chart position: No. 28
Album title: "Get Right With the Man"
Release date: May 10

Columbia's hottest new duo is hardly a newcomer to the music industry. Indeed, the name Van Zant is synonymous with Southern rock. Johnny Van Zant earned his stripes with Lynyrd Skynyrd, and brother Donnie gained fame as the frontman for .38 Special. Neither has left their bands behind, but are opening a new chapter in their careers with Van Zant.

Asked about the new direction, Johnny says, "We ain't gone country; we were born country."

The brothers co-wrote seven out of 11 tracks on the new album, which debuted at No. 2 on the *Billboard* Top Country Albums chart in the May 28 issue. After years of country artists paying homage to Skynyrd and .38 Special, the format is getting a shot of the real thing.

—DEBORAH EVANS PRICE

5. THE WRIGHTS
Label: ACR/RCA Records
Current single: "On the Rocks"
Album title: "Down This Road"
Release date: May 3

Georgia-bred married couple Shannon and Adam Wright are the first artists signed to Alan Jackson's 3-year-old ACR label, which RCA Label Group markets and distributes. Jackson is Adam Wright's uncle, and the duo is on a 40-plus-stop tour as the opener for Jackson and Sara Evans.

First single "Down This Road" failed to catch on at country radio, but the label is currently working "On the Rocks" in the same markets the tour is hitting.

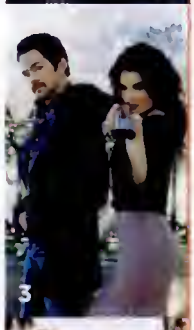
The couple met in 1998 and began writing and performing together. They moved to Nashville in 2002 and took day jobs while continuing to perform at night, eventually catching the interest of producers Keith Stegall and John Kelton, who took them into the studio.

The Wrights wrote all of the songs on their debut album either solo or together, and Jackson cut two of their songs on his 2004 "What I Do" album. He makes a guest appearance on the song "Leave a Light On" on the Wrights' debut.

—PHYLLIS STARK


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THE DUO DYNAMIC IS NEW DRIVING FORCE FOR NASHVILLE LABELS TAKE-I

NASHVILLE—Music Row has always been quick to jump on a trend when something successful surfaces.

Last year, Warner Bros. duo Big & Rich was one of country's biggest success stories. Now, with 2005 approaching the mid-year mark, country labels are launching new duos in record numbers.

Columbia is banking on the loyalty of the Southern rock/country audience to provide enthusiastic support for Van Zant, comprising Lynyrd Skynyrd's Johnny Van Zant and .38 Special's Donnie Van Zant. MCA Nashville has introduced Hanna-McEuen, made up of cousins Jamie Hanna and Jonathan McEuen. Their fathers, Jeff Hanna and John McEuen, are founding members of the Nitty Gritty Dirt Band.

Lyric Street Records is working with Ragsdale, comprising siblings Joshua and Shi-Anne Ragsdale. Alan Jackson signed husband-and-wife team the Wrights to his ACR label, which is being marketed and promoted via RCA.

Meanwhile, Curb is continuing to build Blue County, the hot duo of Aaron Benward and Scott Reeves that launched last year.

New duos are also cropping up on some of Nashville's smaller, independent labels. Windswept Records recently introduced Fanny Grace, the twosome of Paul Reeves and Carmen Mejia. Its debut album, "321 Broadway," is due June 14. Lofton Creek Records just signed BrittonJack, the pairing of Gainesville, Fla., natives Britton Cameron and Jack Sizemore.

All of these acts join major-label stars Brooks & Dunn and Montgomery Gentry, the industry's top two duos, and lesser-known acts the Warren Brothers and Hometown News in what has suddenly become a crowded field.

Until recently, there were barely enough country duos to round out the Academy of Country Music Awards' duo category on the nominating ballot without dipping into acts whose hitmaking days were long behind them. While not actually true, the joke on Music Row has long been that Sweethearts of the Rodeo are slapped onto the ACM ballot every year just to fill out the category. That pair last charted a single in 1991.

"There have been a lot of conversations over the years on duo awards about whether or not the duo category stays in," RCA Label Group chairman Joe Galante admits. "We had this conversation probably three years ago, and we looked at what people were signing and what they had coming . . . and the decision was made to keep it. It seems to have paid off."

Indeed, the field is now so robust that Brooks & Dunn's upcoming tour, dubbed Deuces Wild, consists entirely of duos. Big & Rich and the Warren Brothers are supporting. The 32-date shed tour launches Aug. 6 and runs through Oct. 30.

TWO

BY PHYLLIS STARK AND DEBORAH EVANS PRICE

Blue County's Benward sees duos as the next trend in a genre that remains dominated by solo male hat acts. "It runs in cycles; it's the next hot thing," Benward says. "At times it's female vocalists, then it's male vocalists and then it's bands [and] vocal groups, and now it seems like there's a trend in duos."

"I applaud and welcome better duo acts in the format," says radio programmer Tim Roberts, operations manager for Cumulus Broadcasting's Midwest stations. "It has been a somewhat soft category at the award shows."

Roberts says one of the reasons for the new glut of duos may be the category's historical weakness "spurring artists, record companies and radio to launch and, eventually, embrace the acts."

But Roberts believes duos "with a unique sound add spice to the format. I've always believed that the wider the variety of our music genre within the country format, [the more it] allows us to be [a] mass-appeal, highly pleasing, long-term listening genre on the radio dial," he says. "Country has always been strongest when there is a tremendous variety of acts ranging from pop to traditional and everything in between with groups, solo acts, duos and the gamut. The emergence of power duos certainly adds spice to our meal."

NO LEMMINGS HERE

While Music Row is often accused of having a lemming mentality when it comes to signing talent, not everyone thinks this rash of duo signings was a calculated effort on the industry's part following Big & Rich's success.

"Most of this stuff has already been in place," Galante says. "In order to get these records out there that have been coming, you had to do it before Big & Rich broke."

Ragsdale illustrates his point. That act has been in development on Lyric Street for four years but will finally get its first shot at radio success this year.

Galante says the new crop of duos is likely just part of a cycle that, at times, finds the industry with a lot of groups or a lot of female acts. "I don't think anybody sat down and went, 'You know what? All we need to do is sign a few duos.' People come in, somebody gets you excited, you sign them," he says.

Sony Music Nashville president John Grady agrees that the fattening of the duo category happened organically.

"Brooks & Dunn stayed [on the scene] and remained very successful. Montgomery Gentry got even more successful. Big & Rich exploded onto the scene, and all of a sudden you have an extremely active category," he says.

"I think it's just [that] it happens," Grady adds. "A couple of years ago there was a lack of female artists, and now there's a glut of them."

"Every label in town has a group, and every label in town pretty much has a duo," Galante says. "So it's not like, 'Oh, my God, look what happened!' We've been signing them all along. It has just taken some time to get all these records [done], and now they are all coming [at once]. It's not due to somebody having a hit."

But Grady admits some sameness of thought does go into the Nashville A&R process. "People are always trying to make records where there isn't one," he says. "Like [in] baseball, you're trying to hit it where they're not. There's usually an overreaction and a correction."

Galante is glad there are so many new duos in the format now, noting that it "gives us another color to paint our picture with."



Warner Bros.' Big & Rich was one of country music's major success stories in 2004.

MORE FLAVORS

Donnie Van Zant enjoys the musical variety a duo can offer. "What I like about duos is, I sort of get tired, when I listen to a CD, [of] hearing the same voice," he says. "So for me . . . it's more interesting. It brings different texture."

Brother Johnny agrees. "I think duos are a great thing. You have two people interacting with each other. For a live performance, you have two people out there. That's one thing I love about Montgomery Gentry and Brooks & Dunn."

Blue County's Benward also likes the duo dynamic. "I never thought that I would ever be in another duo," says Benward, who previously recorded four contemporary Christian albums with his father as the duo Aaron Jeoffrey and later cut a solo album.

"I love the camaraderie and being able to bounce things off of each other and not be on your own. In a duo [there] isn't all the pressure on you to perform," he adds. "It isn't all on your shoulders."

For Cumulus' Roberts, the focus is not on how many people comprise an act, but about the three minutes of music they create.

"The bottom line to all of this is that if the acts had no talent, hits or star power, they wouldn't make it," he says. "Clearly Montgomery Gentry, Big & Rich, Hanna-McEuen and the other emerging acts represent talented acts who have fought their way onto the scene through hard work, promotion, determination and—thank God—hit records." • ••

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MAROON5

THE ROAD TO SUCCESS IS PAVED WITH HARD WORK

BY CRAIG ROSEN

Persistence pays off. That adage could [illegible] motto for Maroon5 and its label, Octone Records.

Three years after its release, Maroon5's debut album, "Songs About Jane," has sold more than 8 million copies worldwide—4 million of those in the United States, according to Nielsen SoundScan.

It has also spawned three top 40 hits thanks to a grassroots marketing plan by upstart Octone that saw the band establish itself on the road before making inroads at radio, MTV and VH1.

When Maroon5 showed potential as a hit act, Octone upstreamed the act to J Records, which upped the ante. Following a Grammy Award win for best new artist and a successful stint headlining the annual Honda Civic tour, it appears there is no stopping the band.

But Maroon5's story began long before all this success. Four of its members—singer Adam Levine, keyboardist Jesse Carmichael, bassist Mickey Madden and drummer Ryan Dusick, who all hail from Los Angeles—are old friends whose first big break came when they landed a contract with Warner Bros./Reprise Records. At the time they were all a mere 17 years old, and the band, then called Kara's Flowers, had a more power-pop sound >>

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MAROON5 (cont.)

from >>p30

Its first album, 1997's "The Fourth World," failed to gain much notice. "It was a huge disappointment," Levine recalls. "We expected a lot. They pumped us full of so much crap, like, 'You guys are going to be huge. Here's some money.' We were like, 'OK, cool. Eighteen, sweet. No college, kick ass.' We did it and failed; it was a rude awakening. It really humbled us very quickly."

After the label dropped the band, Levine and Carmichael went off to college in New York, while Madden and Dusick stayed in L.A.

By 2000, rather than packing it in, Kara's Flowers reinvented themselves with an R&B/funk twist, inspired by the sounds Levine and Carmichael heard in school.

Jordan Feldstein, a friend of Levine's family who was then working as a junior agent at ICM, heard about the band's new direction and dropped in on a rehearsal. He instantly fell in love with the new sound.

A month later, he quit his job and began managing the band full time.

Almost every major label passed over a band demo, but a connection helped the group get on the radar of newly launched Octone Records, spearheaded by J Records/RCA Music Group senior VP of A&R/marketing James Diener, former Columbia promotion man Ben Berkman and one-time PriceWaterhouseCoopers exec David Boxenbaum, who is now Octone's GM. (As part of an exclusive artist-development co-venture among J, RCA and Octone, the act would eventually be picked up by J.)

The CD was not labeled and didn't have credits, only some colorful descriptions. "It said something to the effect of, 'These dudes can be up all night playing cards with Stevie Wonder and partying with Sting,' " recalls Berkman, who is now Octone's executive VP. "The description was exactly what it sounded like, and it was exactly what I was looking for. Once I heard 'Sunday Morning,' I just flipped."

Once Berkman discovered the band was Kara's Flowers he was shocked. He remembered hearing that album while he was working at Warner Bros. "I listened to it, thought it was garbage and threw it out of the sunroof of my car," he says.

Still, Berkman was so impressed with "Sunday Morning" he rounded up Diener and Boxenbaum and flew to L.A. for a Kara's Flowers showcase at the Viper Room. "Within two minutes of seeing this kid [Levine] onstage, Box and I were completely sold, and James soon thereafter," Berkman says. In April 2001, the band became Octone's first signing.

Two changes were soon made. First, the band would be renamed so that Kara's Flowers' followers would not be confused by the group's new musical direction. Second, guitarist James Valentine from L.A.-based band Square was recruited, and Levine made the shift from full-time guitarist to frontman. "He's a more talented performer if he doesn't have to play guitar on every song," explains Diener, who is Octone's president.

Maroon5 was now complete, but of the band's future singles, only "Sunday Morning" was written at the time. It took more than a year to record the album, with Berkman heavily involved

continued on >>p32

FACT FILE

Label:

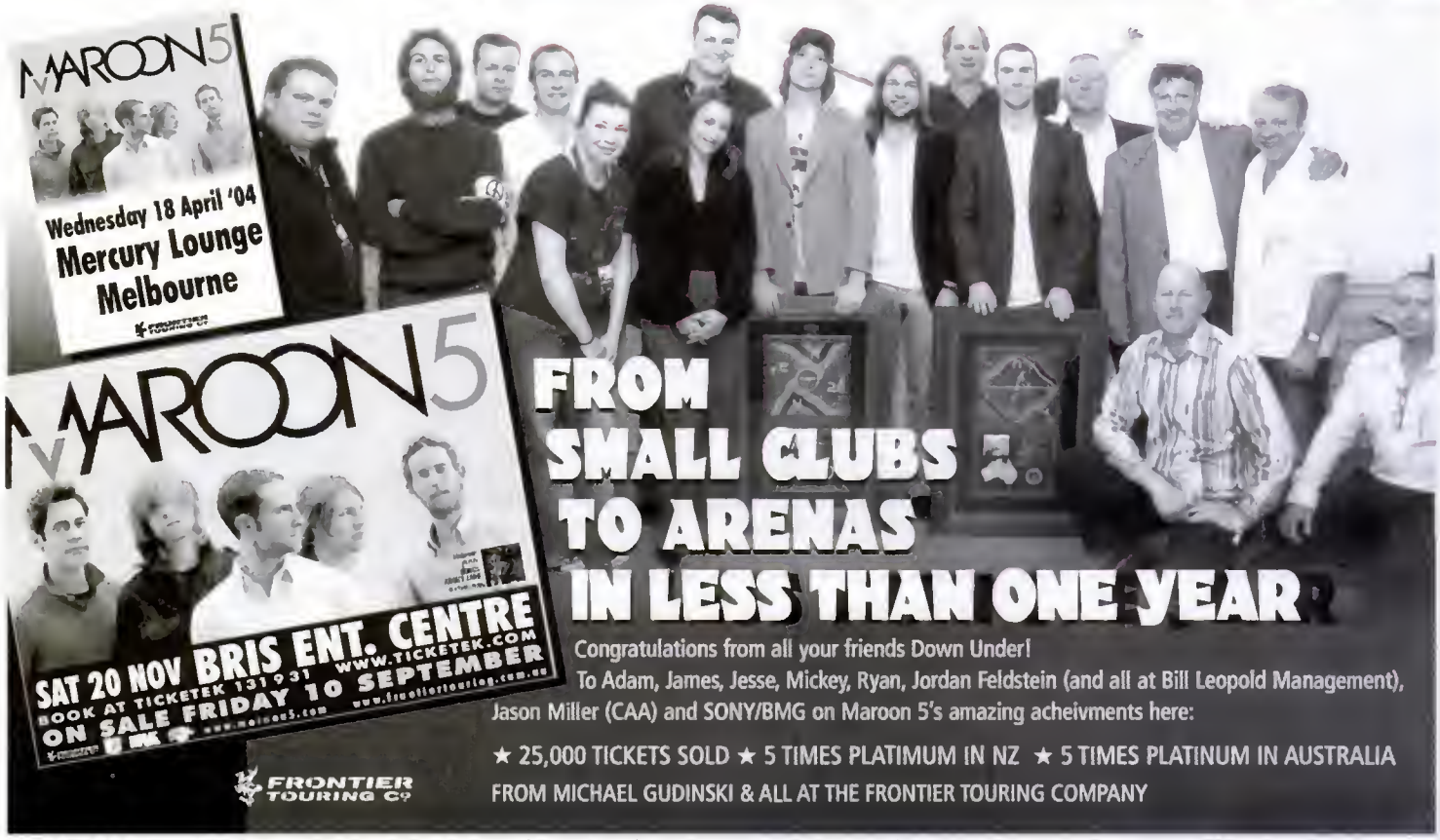
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MAROON5 (cont.)

from >>p30

in the A&R process. When Levine sent him an MP3 of a song called "She Will Be Loved," Berkman wasn't entirely satisfied.

"It sounded like a smash to me, at some point in the future," he says. "It was very obvious that it could not be the first single for this band. The goal was not to break the band with a ballad and be a pop flavor. This was a band that had tremendous potential on the road and could really appeal to a rock audience if we had the right kind of vehicle."

That first single came in the white-boy funk-rocker "Harder to Breathe," a song whose lyrics were inspired not by a relationship gone bad but the pressure Levine was feeling about being expected to deliver the right track to fit Octone's marketing plans.

"Songs About Jane" was produced by Matt Wallace, known for his work with Faith No More and the Replacements. But Michael Barbiero, whose credits include Guns N' Roses' "Appetite for Destruction," was brought in to mix "Harder to Breathe" to toughen it up for modern rock radio.

Berkman and Chris Woltman, then senior VP of rock promotion at RCA, cherry-picked 20 stations around the country to focus on. Berkman vowed that the stations that lent support would be rewarded with band appearances at radio shows.

In the meantime, even before the album's release, Maroon5 began touring extensively as a support act for the likes of Nikka Costa, Michelle Branch, Sheryl Crow, O.A.R., Vanessa Carlton and John Mayer.

On the video front, the band enlisted director Marc Webb to shoot a performance clip for "Harder to Breathe" at Swing House rehearsal studios.

Early on, that relatively inexpensive video managed to gain the attention of VH1 and MTV. "We were big fans of Maroon5 from day one," says Rick Krim, VH1 executive VP of music and talent relations. "We pulled out our big guns to support the album as it grew into this amazing worldwide phenomenon."

Thanks to the efforts of BMG Songs, which signed the band to a publishing deal in May 2002, Maroon5's music was heard



on a number of TV shows, including "E.R.," "Third Watch," "Providence" and "Smallville."

"We made a huge push in the TV world, especially because we knew that the songs lent themselves perfectly to episodic shows and fit the targeted record and concert-ticket-buying audience," BMG Songs president Scott Francis explains.

By February 2003, the buzz on the band had become loud enough for J Records to get involved at radio on a regional level. "It was the perfect moment," Diener recalls, "because no one had to beg them or prevail upon them to help. They started to feel it in their own way that something locally was going on with the group."

By spring of that year, J Records/RCA Records Group joined the campaign full throttle, helping Maroon5 cross over to adult top 40 and later top 40 radio and reach the major chains and big-box retailers. "We were able to get into pockets of programs on a regional level, where the band was buzzing and on the radio," Diener notes. "But to really begin a macro-blitz, that's where the resources of the RCA Music Group were extremely essential."

Although "Harder to Breathe" peaked at No. 31 on the Modern Rock chart in February 2003, the story didn't end there (see story, page 8). More than six months later, the song managed to crack the charts again, this time on Mainstream Top 40. Subsequent singles like "She Will Be Loved, "Sunday Morning" and "This Love" have fared even better on the charts.

During Maroon5's rise, Octone's label partner, J Records, and distributor, BMG, endured mergers and consolidations that could have slowed the band's momentum. "We didn't miss a beat," J Records/RCA Records Group executive VP/GM Tom Corson says. "I think it just made everyone more resolute to break Maroon5."

Corson cites the video for "This Love" as a crucial turning point. "When that video hit, it just galvanized everything," he says. "It was sexy. It made the band [members] stars, it made Adam a star. That was the launching pad to everything else."

In June 2004, with "Songs About Jane" still selling strong, Octone released "1.22.03 Acoustic." The EP was for the band's hardcore fans, featuring stripped-down live versions of five tunes from "Song About Jane" along with covers of the Beatles' "If I Feel" and AC/DC's "Highway to Hell."

Interestingly, the EP didn't cannibalize sales of the full-length album; rather, both releases enjoyed sales boosts simultaneously in the final week of July 2004. "Songs About Jane" returned to the top 20, while the EP climbed to No. 42 with little promotion. The EP has sold 570,000 copies, according to Nielsen SoundScan.

As for the future, Diener expects Maroon5 to follow a Coldplay-like trajectory. "As big as Coldplay was on the first record, the second record really established the band," he says. "I really think the next Maroon5 record is going to be the one."



CONGRATULATIONS

MAROON 5

Adam, James, Jesse, Mickey, and Ryan



I'm so proud of your well deserved success,
but prouder still to call you my friends.

Jordan Feldstein

CAM CAREER ARTIST MANAGEMENT

HIT THE ROAD

BY RAY WADDELL



Hanging out at New [illegible] concerts and entertainment Laurie Jacoby, band manager Jordan Feldstein, RCE president Jay Marciano and Maroon5 members Michael Madden, Jesse Carmichael, James Valentine, Adam Levine and Ryan Dusick.

The blueprint for the Maroon5 touring platform is simple: Play in front of people as often as possible, show the right stuff onstage, then leave the audience hungry for more.

It's a method that has been proved time and again by bands with decades of touring experience, and Maroon5 has accomplished all of it and then some in its first album cycle. The band plays more than 150 shows annually.

"From the beginning, the approach we took was to try and get the band on tours with acts whose audience would embrace them musically and who would also be open to artists without airplay," band manager Jordan Feldstein says.

The first significant trek for Maroon5 was as support on the 2002 Jeep World Outside summer festival tour with such acts as O.A.R., Ziggy Marley, Train and headliner Sheryl Crow.

"That tour had a lot of acts with good grass-roots followings," Feldstein says.

Maroon5 continued that strategy the following fall, going out with such hot college-market acts as O.A.R., John Mayer and the Pat McGee Band.

When "Harder to Breathe," the lead single from Maroon5's debut album, "Songs About Jane," began to gain radio airplay, life changed for the band.

"When the single broke, it made all sorts of difference," Feldstein says. "We sold more records, we sold more tickets, and we were booked on higher-profile tours."

In spring 2003, the band opened for a red-hot Matchbook Twenty, then spent the summer on the successful Mayer/Counting Crows shed tour.

Both helped set up Maroon5 for its debut headlining run that fall.

"We blew out 1,000-seaters across the country," Feldstein says. "Every show sold out, including three nights at the L.A. House of Blues and a sellout at the Roseland Ballroom in New York."

In 2004, Maroon5 went on the road with Mayer again for one of the top tours in a tough year, grossing $25.8 million. Additionally, the band worked in some strategic international plays.

Maroon5 wrapped its first album cycle by headlining 6,000- to 10,000-seat venues on the Honda Civic tour, a 35-date run that proved to be one of the hottest tickets of the spring.

Feldstein says the touring efforts behind "Songs About Jane" have met all objectives.

"We knew we had a great live band, unlike a lot of our contemporaries where the touring angle is not really developed to its full potential," Feldstein says. "The label that initially signed Maroon5, Octone, had a marketing plan that was not just about going to radio right away but about finding other ways to get exposure—namely through touring."

Following its latest trek, the band will take a break from the road to write and record a new album. "Come the next record, we'll definitely be setting up a world tour," Feldstein says.

In the meantime, the band will open a few select shows on the Rolling Stones on Stage tour, including dates in Hartford, Conn., and Detroit.

Maroon5 is booked by Brian Manning and Carole Kinzel at Creative Artists Agency. Jason Miller at CAA handles international booking outside Europe, where Rod McSween at ITB books the band.

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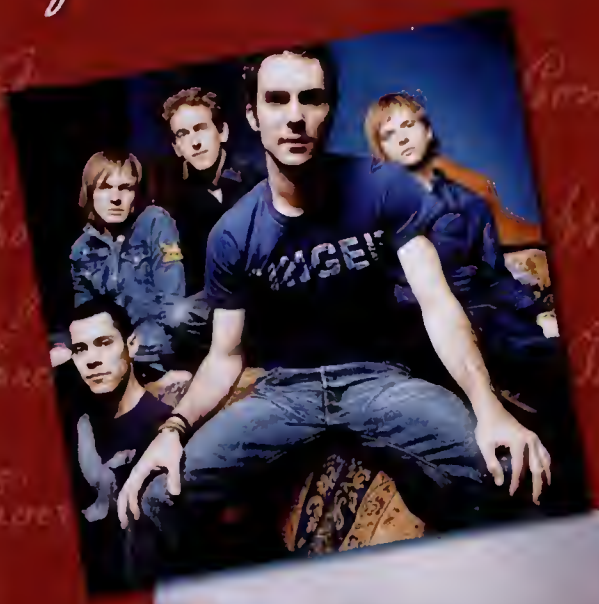
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ROCKIN' AT RADIO

BY BRAM TEITELMAN

While modern rock is not the first genre anyone would associate Maroon5 with, it is the first format where the band broke onto the charts.

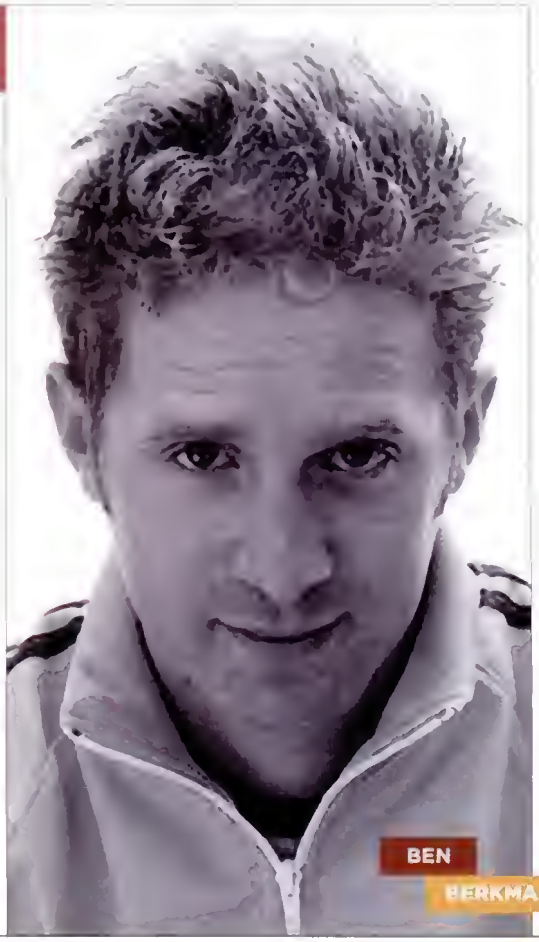
In July 2002, Octone Records went to a hand-selected group of 20 radio stations with "Harder to Breathe," well more than a year before the song debuted at top 40. After developing a success story with those stations, the label targeted the rest of *Billboard's* modern rock chart panel, and "Harder" peaked at No. 31 on the Modern Rock chart in February 2003.

Octone initially targeted modern rock out of necessity. The newly launched label only had a few employees, and Ben Berkman, now Octone's executive VP, had a modern rock promotion background at Columbia. "That was really the only format I had relationships or experience in," he says.

Another reason the label targeted modern rock was the format's propensity for taking chances on independent labels. "While modern rock is constantly changing, it's really the only format that plays new records and can support a project from an independent label," Berkman says.

"There's a history and legacy at the format for its stations supporting independent labels and new bands," he says. "Also, modern was the one format that would support the plan we had, which wasn't about blowing the band out at radio and hustling every indie, but building things up from a grass-roots level."

KTBZ (the Buzz) Houston was among the stations initially in Octone's sights. "From the first time I heard the record, I knew the song was a hit," PD Vince Richards says. "Because they were a new band, and it fit sonically with the station, we championed it. Research came back really strongly, and it did really well for over six months. When adult top 40 started picking it up, we purposely burned it out with our audience."



But Octone knew Maroon5 probably wouldn't be a career band for the format. "We were very honest when we went to them," Berkman says. "We said, 'We think that this is something that you guys can appreciate.' We never went to them saying, 'This band is the next Nine Inch Nails.' We didn't hide from the fact that there were pop songs on this record. I think that modern rock actually appreciated that, because they saw that they would be getting on something that had the potential to be big."

When targeting the initial group of stations, Octone noted that Maroon5's live show was a selling point, and got the band to appear at festivals for stations that were playing the record.

"They played a couple of [KTBZ] Buzzfests, so we saw the fan reaction," Richards says. "They were just great guys, and it was awesome to see something we had championed very early in the project blossom."

Upon closing out the record at almost all of the 20 stations it initially targeted, Octone decided to service it to the entire panel. "We had some research stories, we had a sales story, and we had an excitement story, and a lot of burgeoning passion for the band."

After "Harder to Breathe" became a top 40 and adult top 40 hit, Octone made a modest attempt to get "This Love" played at modern rock, but by then, the band was too mainstream. "We actually looked at other tracks, but it felt like they were more for adult top 40 than anything else," Richards says.

"Harder to Breathe" eventually reached No. 5 at mainstream top 40, No. 15 at adult top 40 and No. 13 at modern AC. Two No. 1 songs followed, with "This Love" and "She Will Be Loved" topping the mainstream top 40, adult top 40 and modern AC charts. "This Love" was also No. 3 at adult contemporary, and even made it onto the Triple-A chart, where it peaked at No. 14. "She Will Be Loved" was a No. 4 song at AC. "Sunday Morning" was the band's fourth hit, peaking at No. 21 on the mainstream top 40 chart, No. 15 at AC, No. 4 at adult top 40 and No. 2 at modern AC.

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AROUND THE WORLD

BY EMMANUEL LEGRAND



Touring helped Maroon 5 find international success.

Photo: Kevin Mazur/Wireimage.com

Commitment from the band, good planning and radio-friendly songs have been key to Maroon5's international success during the past two years. Its debut album, "Songs About Jane," has been a chart fixture in many markets for most of that time.

Maarten Steinkamp, president of continental Europe for Sony BMG Music Entertainment, describes the group's success story as "the perfect textbook on artist development."

"There was a happy combination of several factors," he explains. "We had an album that had at least three, if not more, very strong radio-friendly tracks. Timewise it was perfect, because the album came out at the beginning of the pop/rock wave. And the band came over as much as we needed."

Steinkamp says the various affiliates who were then at BMG had sufficient time for the setup, allowing for the local media to accept the album and the songs. "It took about six months before the first single ["This Love"] really made its mark," he says. "We did not rush it but let it build. We were patient, and it was well-planned and well-executed."

By the end of May 2005, "This Love" had been on Nielsen Music Control's Top 50 European Airplay chart for 61 weeks.

"Songs About Jane" also showed staying power during the year, most notably in the United Kingdom, where it finally reached the top of the sales charts in August 2004, in its 28th week on the chart.

At the end of 2004, the album went double-platinum in Europe for shipments of more than 2 million units in the region. It finished the year at No. 11 on the *Billboard* year-end European album chart. And thanks to the NRJ Music Awards, presented during the MIDEM trade show in Cannes at the end of January, it even enjoyed a rebound on the European charts at the beginning of 2005.

Steinkamp says much of the success is because of a good collaboration with the band, which was present in Europe throughout the year for promo tours and live action. One of the promotional peaks was Maroon5's trip to Rome in November 2004 for MTV's European Music Awards. The group was nominated for three: best group, best new act and best song ("This Love"). It was the culmination of a commitment that had started more than a year before, with the early support of MTV.

Senior VP of music Harriett Brand recalls that MTV first supported Maroon5 in Italy, and then the act received growing support from MTV channels throughout the world, especially in Europe and Latin America. "It was really a global success story," she says. "Maroon5 was great for MTV. They were on our channels all around the world."

Steinkamp adds, "MTV's support did really help, especially in the early stages. We could really monitor that when their video was played, something was happening. And their presence at the awards in Rome really had an impact on sales, which is not always the case."

"It was a good match," Brand adds. "But it was rather low risk because of their talent. In the end, it all comes down to great songwriting and good performances."

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ADAM LEVINE
A Q&A

BY CRAIG ROSEN

When success happens, sometimes there is no time to stop and celebrate—even when it's your birthday. On the day he turned 26, Maroon5 frontman Adam Levine set aside some time to speak to *Billboard* at a tour stop in Corpus Christi, Texas.

You've been on the road so much, have you had a chance to work on the next album?
No, not really. We've been a little distracted by all this amazing shit that's been going on. We're not putting ourselves under any pressure to deliver anything so quickly. Also, I think the world can use a little break from us at this point.

Have you had a chance to enjoy your success?
We don't want to bask in it too much; we still want to treat everything as though there is something on the line, which there most certainly is. We want to prove something with our second record that we didn't with our first. It's kind of a daunting task, but I think if we just continue to be honest with ourselves and keep working hard the way we have been, everything will be cool.

What specifically do you want to prove with your second album?
I'm not sure what we want to prove, but i know we want to do something different and unexpected. I think that is safe to say because our musical tastes have already changed since we made the first record, so there is going to be a lot of different-sounding material.

When did you realize the band was a success?
There have been so many of those moments and milestones over the last couple of years I can't pick one as the quintessential moment. It took years to realize that we were in there. As far as we were concerned we were a success when the record went platinum. That's a huge success. Eight million records is more like an acid trip.

While your band was experiencing this success and getting bigger, the music industry was contracting—first with J Records merging with RCA and then Sony and BMG. Were you affected by the consolidation?
Luckily there was so much enthusiasm for the record, we started moving full throttle right before that whole big mess happened. I was kind of aware of some of the merging that was going on, but I don't like to affiliate myself with the business side of it, or at least as little as possible. I just know whose hand to shake and who to be nice to. The people that I do know and I am aware of have been amazing.

Historically, winning the Grammy Award for best new artist has been a blessing and a curse. How do you feel about it?
I think it's a blessing to the artists that are dubbed best new artist and then make great records, and it's a curse to the people that don't continue to make good records. Obviously our lives have changed in a lot of ways, but we can't really acknowledge that change too much because otherwise we will be screwed, we will fall into the curse of the best new artist.

I think the people that have fallen under the curse of the best new artist are the people that believe that they are the best new artist. We won, luckily, and we're not going to apologize for it. We appreciate it, and now we're going to move on with it and hopefully put it to good use.

Several years ago, you guys released an album under the name Kara's Flowers but were ultimately dropped from the label. Not many bands get a second chance. What did you learn the first time around that helped you this time?



I guess not to trust people in this business too much, but also to not to be too cynical, because you have to work with people. There is so much that goes into being successful. If your luck isn't matched with your timing and your talent, if all the things don't align, you're not going to do well. I don't believe that failure is always a bad thing. I feel like it helped us really figure out who we were and be all that much more careful when we approached it again.

When we went through the process the second time we were so much wiser and better

continued on >>p42

Well, There's Still The Nobel Prize...

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Q&A (cont.)

from >>p40

equipped to handle all the bullshit that comes along with it, because there is a lot of bullshit. You just need to be able to see it and acknowledge it.

What was it that attracted you to Octone?

We had the same vision, the same ideas about where we wanted to take everything, and we seemed to all be on par with each other. There was nothing that made us cringe about anything they said. They wanted to put us on the road, and we wanted to work our asses off for a long time. We were ready to go. They worked it out for us. They also delivered. Everything they said was going to happen happened. We established a pretty good bond with our label, which is almost impossible these days.

How important was it for you to establish yourself as a touring band before you had radio and video hits?

That was the goal behind the band in the first place. We had to establish ourselves as a band first and foremost, and all the other stuff would come into play later, like MTV and radio. The record was out a year before they even paid attention to us at all.

We're not going to ride on the coattails of that kind of mass media stuff to maintain a career, but it's nice to have all that other stuff, too. It even makes it prettier, but we certainly don't have to have that forever. We don't rely on anybody other than ourselves to tour, which is very cool.

MTV and VH1 edited your videos. How did you feel about that?

They got to do what they've got to do. I don't care. The kids know what I'm saying anyway. It's just a little sexuality; if that scares people, that's a shame. The lyrics are all euphemisms basically. There's a lot left to the imagination. It's amazing that adults are so much sicker than kids are. "I keep her coming every night" is a perfectly PG-rated sentence. But adults say, " 'Keep her coming?' Holy shit!" "Sinking my fingertips into every inch of you," OK, maybe that's a little more risqué, but still, it's not that explicit. At least they're artful. It's not like, "I wanna do you, baby." It's not a tacky approach.

Do you enjoy making videos?

The band hates it, but I love it. I love being in front of a camera. It's fun. It's kind of like a weird fetish, it's exhilarating because I force myself to do it. It's kind of like masochistic behavior.

Sometimes when an artist becomes a sex symbol, as you have, he or she isn't taken seriously as a musician. How do you feel about that?

That's because they're jealous. We play music for ourselves, we have a great time doing it, and we are good musicians. If we were fat and ugly

continued on >>p44



For Maroon5's second album, frontman Adam Levine says the band wants to "do something [illegible] and unexpected."

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Q&A (cont.)

from >>p42

we'd be critically acclaimed. It's absolutely true.

Because that whole [sex symbol] thing comes into it, it changes people's perception of our band. It's kind of an unfortunate byproduct of the way we are marketed. We're starting to take more control of that. All those things will be altered and hopefully repaired by the time we make the next record.

It was in college that you started getting into R&B. What do you listen to now?

I'm a huge fan of every kind of music. My biggest pet peeve is when you ask people what kind of music they're into and they say "indie" or "I like rap." Shut up. That's not true. You like everything.

I love every single kind of music. I like at least one aspect of every genre of music. I think everyone does. People aren't very honest with themselves. I was kind of snobby for a while, but I realized that even the most saccharine, sugary pop song can be the greatest thing ever. But so can a 25-minute crazy avant-garde fusion gnarly Herbie Hancock jam from the '70s.

There's so much great shit out there. I'm getting better at appreciating more of it. I think I can probably even open my mind a little more.

What advice would you give to young bands starting out?

Value each other's opinions. Don't let anyone take over, don't let a tyrannical narcissistic asshole frontman become the center of it all.

I think that any band that wants to make it has to apply [each member's] strengths equally, and it'll work. We've worked it out based on a lot of humility and a really nice democratic way of doing things. There's no resentment, there's no hard feelings, there's no bad blood; we're all really happy people and totally stoked to see all of this working out so well. We have really healthy relationships with each other. I learned everything from these guys. We all taught each other something valuable. • • •

Photo: Kevin Mazur/Wireimage.com





...ed material.



Lena
Hits Latin markets with self-titled debut
46



Fat Joe
Applies consistency to 'All or Nothing'
48



Cowboy Troy
Big exposure guns 'Loco Motive' debut
50



Audioslave
Billboard reviews 'Out of Exile'
52

Music

POP BY DEBORAH EVANS PRICE

BACK TO BACKSTREET

Is there life beyond the boy band phenomenon? The Backstreet Boys, manager Johnny Wright and Zomba Label Group president/CEO Barry Weiss are on a mission to prove there is.

"The group always succeeded despite the fact that they were always tagged with the 'boy band' line," Weiss says. "They succeeded on the strength of their music, so we kind of went back to basics and succeeded in making a really strong album from an A&R point of view."

"Never Gone," due June 14, is the first studio album from the multiplatinum act in nearly five years. After selling more than 73 million albums worldwide, according to the label, group members Brian Littrell, Howie Dorough, Kevin Richardson, Nick Carter and A.J. McLean decided to take a hiatus. "We had been going on a nonstop pace for over eight years," Dorough says. "It was taking its toll on the relationships in the group. We got to a point where we were taking each other for granted and we were taking our business for granted."

Dorough admits there was also some concern that they were oversaturating the market. "We thought the market probably wasn't ready for us to try to come up with another record," he says. "We just thought instead of pushing it out there in the people's faces, we decided to take a good, healthy break. We looked at groups like the Eagles and Aerosmith, groups that have been around a long, long time. In order to do it properly and to have long careers without getting burnt out, you need to take a break every so often."

Dorough dabbled in real estate and began recording an English/Spanish-language album. Littrell and wife welcomed a son, and he signed a deal with Reunion Records to record a Christian album, due next year. McLean worked on his sobriety and a solo album. Carter released a solo album, "Now or Never," in 2002. Richardson performed in London and on Broadway in "Chicago."

Dorough says the catalyst for the reunion came when McLean and his mother appeared on "The Oprah Winfrey continued on >>p46



FACT FILE

Label: Jive Records

Management: Johnny Wright and Kenneth Crear, Wright-Crear Management

Booking: David Zedeck, Creative Artists Agency

Top-selling album: "Millennium" (1999), 12.1 million

Last album: "The Hits—Chapter One" (2001), 1.7 million

LATESTBUZZ

>>>HATS OFF TO KEITH

Toby Keith has signed a three-year endorsement deal with Dorfman Pacific, the Stockton, Calif.-based manufacturer of hats and handbags. He is expected to have a signature line of hats available this fall at retail and as part of his touring merchandise. It is the country star's first apparel deal. *—Phyllis Stark*

>>>CASTRO TO UNIVERSAL

Mexican singer Cristian Castro, known as one of Latin music's top balladeers, has left his longtime home at BMG and signed with Universal Music Latino. Castro is working on a new album tentatively set for release by year's end. Castro, whose wife is pregnant with the couple's first baby, says he is at a point of change in his life and that Universal afforded him "creative freedom." Castro is managed by Darío de León. *—Leila Cobo*

>>>'MAFIA' TARGETS OTTO

James Otto has exited the Mercury Records roster and signed with Raybaw Records, a Warner Bros. Nashville imprint. Raybaw is headed by Muzik Mafia members Big & Rich and Cory Gierman. *—Phyllis Stark*

>>>WINNING TREOLOGIC

Chicago hip-hop act Treologic is the winner of the Disc Makers independent Music World Series Midwest showcase, held May 12 at the Elbo Room in the group's hometown. Treologic beat five other acts judged by a panel of musicians and industry executives. The $35,000 grand prize includes recording gear, instruments, CD manufacturing services and DJ equipment. Led by MC Billa Camp, the seven-piece group blends hip-hop, gospel and jazz.
—Barry A. Jeckell

BACKSTREET (cont.)

from >>p45

Show" and the rest of the group surprised him there. Soon after, they reunited with Wright, who had been their manager during their early days.

When they got back in the studio, they first found themselves exploring a different sound. "It actually started off in an R&B direction about a year-and-a-half ago," Dorough says. But it morphed into a pop album as the group worked with a slew of top producers, including Max Martin, Mark Taylor, Billy Mann, Five for Fighting's John Ondrasik, Dan Muckala and John Shanks.

Muckala produced the first single, "Incomplete," which has been welcomed at pop radio—despite some initial skepticism.

"I didn't expect for them to have a legitimate comeback, but it looks like that's exactly what has happened," says Taylor J., music director for mainstream top 40 KSLZ St. Louis.

"Originally, we played the song and didn't feel like it was going to be a real hit," Taylor J. continues. "We figured we were getting requests from die-hard fans and street teams. But our research came back and showed that it was actually testing really well."

The song is No. 9 at Mainstream Top 40 this issue and No. 18 on the Adult Contemporary chart.

The album features the act's trademark harmonies, but "we've stripped it down and kept it more organic," Dorough says. "It's not all five-part harmony like everything used to be. It's like Backstreet Boys meets Matchbox Twenty meets MaroonS meets Coldplay."

Brian Smith, VP of store operations for Marietta, Ga.-based Value Central Entertainment, says his chain is buying conservatively, but thinks the group is a good bet. "Comebacks in this day and age are never a sure thing. Of the recent resurgents we have seen I am placing the best chance on these guys. I think they appeal to a broader base and are capable of widening the audience even further, thereby avoiding a complete failure by trying to hit the exact demo they owned before."

To give fans a glimpse of the new album, the group hit the road for 18 dates this spring. "For the most part, the entire tour sold out within 20 minutes," Wright says. "It was a pleasant surprise." He adds that the audience ranged from 11-year-olds to 35-year-olds.

This summer the group will embark on a tour of amphitheaters in up to 35 markets. Plans call for a stadium tour next year.

Weiss feels the summer tour will help reconnect the group with pop fans. "There's an underserved audience," he says. "It's proven by the 'American Idol' success. There's still a huge audience for pure pop records in America."

Weiss says they plan a major push at retail, particularly with mass merchants like Target and Wal-Mart.

Street-week sales should be boosted by appearances on "Today," "The Tonight Show With Jay Leno," "The View" and "The Early Show." The album will street the same week internationally, and Weiss says the single is "exploding" in Germany, Australia and Canada.

The Backstreet Boys have a record of strong sales in Latin America. They are especially popular in Brazil and Mexico, where "Millennium" and "Backstreet's Back" each sold close to 700,000 units, according to the label. "Incomplete" reached No. 4 on Mexico's English-language radio chart and No. 14 on Brazil's international radio chart.

Jive parent Sony BMG held press junkets in Los Angeles specifically for Latin American media. The band also will do a promo tour around its pending Latin America concert dates.

Obviously, the group, label and management would like to see the album debut at No. 1, but they are realistic. Wright says, "If our album doesn't enter at No. 1, are people going to think we're off the mark? Well, no, because people had written us off anyway . . . That's the beauty of this record. It can't underperform because we don't have any expectations."

He acknowledges, however, that there is no way to please everyone. "No matter what we do, it's always going to be looked at by somebody as underachieving based on the amount of success that we achieved in the past."

Littrell is optimistic about the group's future. "I know that there's an audience out there for us," he says. "Through our club tour I've really determined that our audience is still there." • ••

Additional reporting by Leila Cobo in Miami and Chuck Taylor in New York.



The Beat

MELINDA NEWMAN mnewman@billboard.com

Indigo, But Not Blue

Indigo Girls Wrap Up Their Epic Run With Collection Of Demos And Rarities

When **Epic Records** releases **the Indigo Girls'** "Rarities" June 14, it will end a 16-year association between the **Sony** label and the Georgia folk-rock duo.

The 18-track collection of demos, rare versions and duets was Epic's idea, the Indigo Girls' **Amy Ray** says.

"They said, 'We want to do this one last project together,' " Ray tells *Billboard*. "It's really for the fans who have supported us over the years."

Ray's partner **Emily Saliers** says the pair will start preparing a new album in 2006 and then decide on a label home. "We have a lot of options. We're just going to weigh them all and see what makes sense."

What makes sense may or may not be a major label. "There are a lot of artists who aren't benefiting from contracts with major labels," Saliers says. "They aren't getting paid, their music isn't getting out there, their records are getting shelved. It's a whole new world with the Internet. It's the perfect opportunity for artists to take advantage of this new paradigm."

The Indigo Girls scored one double-platinum, three platinum and three gold albums while on Epic.

DAMN, HE'S GOOD: **Lil Jon**, who was named **BMI's** songwriter of the year at the performing rights society's annual Pop Awards ceremony May 17, says he loved **Youngbloodz's** "Damn!," one of his winning compositions. "It came out of nowhere," he says. "I went into the studio with nothing, and me and the guys came out two days later with a hit record. I think God just gives it to you sometimes and says, 'Take this.' "

Next for Lil Jon is a slot on this summer's Anger Management tour with **50 Cent** and **Eminem**.

DIVING BACK IN: **O.A.R.** is in the studio working with producer **Jerry Harrison** on its first album of all-new material since signing with **Lava** a few years ago. (2003's "In Between Now and Then" included new and previously recorded songs, while last year's "34th & 8th" was a live album.)

After four albums with producer **John Alagia**, the band decided to shake it up. "It wasn't anything [specific] that caused the change," vocalist/guitarist **Mark Roberge** says, "but the fact that we were growing and changing."

The album also marks a change in that for the first time, the band is working with outside writers, including **Glen Ballard**, **Peter Zizzo** and **Jeff Trott**.

That's a notion that Roberge previously shot down. "We were very stubborn. We were very precious about it and weren't open to people's advice, and then one day I realized life's too short," Roberge says.

And, with major-label resources behind O.A.R., Roberge feels the band has something to prove. "I have a really strong goal to shut up all the naysayers that say we're just some college touring band that doesn't have songs," he says. "I want to take that and shove it down their throats and get on the radio airwaves." The album is slated for a Sept. 27 release.

FLYING HIGH: Cardiff, Wales' **People in Planes** have inked a worldwide deal with **Wind-up Records**. Its debut will come out in September.

The quintet was one we earmarked for success after seeing it at the South by Southwest conference (*Billboard*, April 2). The band has also signed with **Monterey Peninsula Artists** for U.S. booking; **X-Ray** will handle gigs outside of North America.

The act is managed by **Jo Hunt** and **Jake Beaumont-Nesbitt**. **Ted Harris** at **Grubman Indursky** represented the group. • ••



Latin Notas

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Lena Takes Lead On Debut

On May 16-17, pop newcomer **Lena** was the sole artist invited to play for **Warner** executives at their Latin American marketing meeting in Rio de Janeiro, Brazil.

A gifted singer/songwriter/pianist who comes from one of Cuba's most venerable musical families, Lena signed with **Warner Music Latina** last year, thanks to a personal introduction from **Alejandro Sanz**. Today, the label is touting her as its next big star.

Lena's self-titled debut album was released May 17 in multiple territories, including Mexico, Argentina, Chile, Colombia, Central America and the United States. It will be released in Spain in September.

Already, the single "Tu Corazón," a duet with Sanz, is on the radio charts in Ecuador, Argentina, Colombia, Mexico and Chile.

"Usually, you try to break an act first in one territory and then in other countries," says **Gabriela Martínez**, marketing VP for **Warner Music Latin America**. "In this case, we felt the album was so strong we could cover the entire region. Obviously, Alejandro Sanz's backing gives it more relevance."

Lena, the daughter of Cuban singer **Malena Burke** and the granddaughter of **Elena Burke**—one of Cuba's premier vocalists—has long worked in Miami as her mother's musical arranger/pianist and as a backup singer for many artists' recordings.

In 2003, she was hired to record vocals for Sanz's album "No Es Lo Mismo." Struck by her voice, the Spanish superstar asked if she had original material. Lena played it for him right then and there, and Sanz introduced her to Warner Music Latin America chairman **Iñigo Zabala**, who signed her. Lena then signed with **RLM**, Sanz's management company.

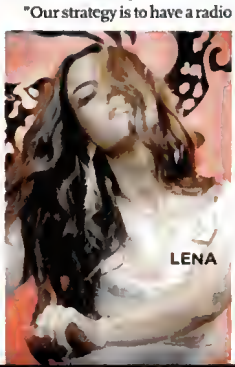
Lena, who is classically trained, cites a multitude of influences in her music, from American singer/songwriters like **Carole King**, **Alicia Keys** and **Tori Amos** to Spanish artists like Sanz and **Miguel Bosé**.

She says it was "a dream" to record with Sanz. "When I first met him, right there in the studio, I told him, 'One day I'll record a duet with you.' "

Lena had already written "Tu Corazón" but had not titled the track, which Sanz fell in love with. She rearranged the song to fit his vocals, and he gave the track its title, based on the lyrics.

Although Sanz has recorded testimonials about Lena, he is not actively promoting the album with her. Instead, Lena is traveling to various Latin American territories and performing her music live at the piano.

"Our strategy is to have a radio hit, which I think we have," Martinez says. "But also, we want people to know Lena. This is an artist for the long run."


LENA

NEW CUERVO: **Javier Willis**, a former A&R director for **BMG** in Los Angeles, has launched an independent A&R and consulting company. **Cuervo Music**, based in L.A., includes **Cuervo Management Group** and represents various musical acts as well as film director **Sergio Arau** ("A Day Without a Mexican"). It also handles a large catalog of Mexican films available for distribution in the United States.

Willis' roster includes regional Mexican act **Los Razos**, rock band **Orixa** and debut act **Atomic Pink**. Willis also represents Mexican rock band **Botellita de Jerez**. Arau originally led the act, which disbanded more than 10 years ago. The group reunited in April to play the Vive Latino Festival in Mexico. Conversations are now under way with a major music company to release a live CD and DVD of the performance. • ••

LATIN BY LEILA COBO

Rivera Offers Two (Genres) For Price Of One

Lupillo Rivera's evolution as an artist has been swift and constant.

Catapulted to fame in 2001 with a series of *banda* albums that took him to the pinnacle of the *Billboard* Top Latin Albums chart twice and to No. 1 on Top Regional Mexican Albums four times, Rivera has been steadily tweaking and redefining his material.

Now, Rivera is poised for something completely different with "El Rey de Las Cantinas," due June 7 on Univision Records.

The release consists of two albums, each featuring identical track listings—one performed with a *banda sinaloense*, the other with a traditional mariachi band. The suggested retail price for the set is $14.98, standard for a new release.

This is believed to be the first time that a Latin artist has packaged a set of songs in two musical styles to sell together for the price of one. Shania Twain pulled off the same feat with her album "Up!," which was released with a country and pop version packaged together.

"Other acts have been doing CD/DVD combos," Rivera says. "I wanted to do something different."

Rivera is known for introducing a new generation of bilingual listeners to banda. With his shaved head and hip look, he embodies bilingual, bicultural Mexican youth who still have a yen for tradition.

Delving into mariachi, he says, will only expand his audience.

"I'm not leaving banda to one side," Rivera says. "But many people who don't listen to banda like mariachi and vice versa. This way, I'll reach [both] audiences."

The concept presents advantages from a marketing standpoint.

For example, both versions of Rivera's first single, "Ya Me Habian Dicho," are being sent to every Latin radio format.

"We're trying to get the message across that it's both styles in one album," says Lupe de la Cruz, senior VP of marketing for Univision Music Group. "Every song was recorded twice. It was a challenge."

DOUBLE THE WORK

Banda, which is played with a large ensemble that includes brass instruments and clarinet, has an earthier, raw sound that extends to the vocals. Mariachi, which uses trumpets and violins, is typically more refined and vocally demanding.

It took Rivera three months to record each album—banda first (accompanied by Banda Aires del Pacifico) and then mariachi (with Mariachi Internacional de México).

"It is two voices, and two characters," Rivera says. "The feeling required by each song, in each style, is different. I had to immerse myself in the life of *ranchero* and the life of banda."

But in packaging the two albums as one, Univision has an opportunity to give fans an added value and spark interest from mass merchants that want such deals for their customers.

"We are marketing it as a great value and as a great opportunity to see him performing in a style [fans] hadn't seen him in before," De la Cruz says.

Univision was able to keep the price down by working closely with Rivera and the publishers of the repertoire. Of the 11 songs on each disc, six are covers and five are original tracks.

"El Rey" premiered earlier this month on AOL Latino as part of an exclusive that gave fans the opportunity to listen to the album before its release. The day after the album's street date, Rivera will perform with his mariachi band at a media event in Las Vegas.

On June 25, he will launch a tour at the Gibson Amphitheater in Los Angeles. He will play half of his show with a banda ensemble and wear his traditional suit and tie. For the other half, he will perform with a mariachi band and don the *traje charro* (the traditional mariachi suit and hat).

"We've worked hard and carefully," Rivera says. "I've been learning new things, and this could be very big for me." • ••



FACT FILE

Label: Univision Records

Management: Javier Rivera

Agent: Mexico Musical

Publishing: Sonora Publishing (BMI)

Top-selling album (U.S. only): "Despreciado" (2001), 248,000

Last album: "Pa' Corridos" (2004), 21,000



R&B/HIP-HOP BY IVORY JONES

Joe Gives 'All'

Rapper Leans Into Promotion For New Set

There is no denying that last summer belonged to Fat Joe and Terror Squad. It was hard to escape the sounds of "Lean Back," the single that propelled Joe and his crew to the top of The Billboard Hot 100 and earned them a Grammy Award nomination for best rap performance by a duo or group.

So how does an artist top such a hit?

"It's important to stay consistent," Fat Joe says, calling from the road where he is promoting his solo album, "All or Nothing."

"When you have a song like that, then everybody's watching you like, 'What are you gonna do now?' I've got to prove it ain't a fluke." The album arrives June 14 via Terror Squad/Atlantic Records.

FACT FILE

Label: Terror Squad/Atlantic Records

Management: Terror Squad Management/ Sanctuary Urban Management

Publishing: Joey & Ryan Music/Warner-Tamerlane Publishing/J (BMI)

Top-selling and last album: "Jealous Ones Still Envy (J.O.S.E.)" (2001), 938,000



On the new album, Joe put his consistency theory to use, teaming again with Scott Storch, who was the force behind the infectious beat of "Lean Back." He also tapped hitmakers Timbaland, Just Blaze, Swizz Beatz and Cool & Dre, the Miami-based duo behind the new album's lead single, "So Much More."

The track peaked at No. 34 on the *Billboard* Hot R&B/Hip-Hop Songs chart.

Surpassing the success of "Lean Back" was not Joe's only driving force during the album's recording. He says he was driven by an emotion far deeper.

"It was the fact that I love this music. I love hip-hop music," the Bronx, N.Y.-bred MC emphasizes. "If I didn't have my music, I don't know where I would be."

It is his deep-rooted passion that has kept him in the industry for almost 13 years. Joe first drew attention in 1993 with his debut album, "Represent" (Relativity Records).

But it would not be until the release of his third effort, 1998's "Don Cartagena," that he would experience success. The album debuted at No. 7 on The Billboard 200 and earned the rapper his first gold plaque. That success would be followed by 2001's platinum set "Jealous Ones Still Envy (J.O.S.E.)."

Even with these hefty accomplishments, Joe is not content to kick back yet. He has been putting in overtime as the release date for "All or Nothing" nears.

"I've been on the road for over 77 days across the country and I just extended the promo tour for five more weeks. There ain't a rock I left unturned," he says.

Joe has partnered with the N, MTV Networks' nighttime network for teens, to launch the contest I Can't Believe I'm Fat Joe's Intern (*Billboard*, Making the Brand, May 7).

The sweepstakes is part of Atlantic Records' innovative Joint Chiefs campaign geared toward promoting its top hip-hop acts (*Billboard*, Oct. 30, 2004). It kicked off last fall and features retail tie-ins with Ecko, Logitech, Champs Sports and clothing line Umbro and media tie-ins with Premiere Radio Networks, Clear Channel's online division, Radio One and BET.

Fat Joe also continues to appear on other artists' records. He guests on Jennifer Lopez's current single, "Hold You Down."

Even with all the flurry surrounding the album, such retailers as Daryl King, manager of the Sound of Market store in Philadelphia, feel that the album's success rests with the product itself.

"People are going to want the record just on the strength of the fact that it's Fat Joe. Since he's a big-name artist, people will buy it because of the name and not so much for the music," King says. "But the music needs to draw people as well."

Joe is confident that the music will indeed draw fans in. "This album's definitely going to make all the Fat Joe fans that have been with me for 13 years really proud of me," he says. "I'm not comfortable just yet though. I'm not going to be through with this game until people are totally convinced that Fat Joe's a legend in this game." ••••



Beats & Rhymes

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T.O.K. Delivers Dancehall TKO

Just when it seemed the dancehall craze had stepped aside to make way for *reggaetón*, Kingston-bred quartet T.O.K. re-emerges to prove otherwise.

The group—childhood buddies Craig "Craig-T" Thompson, Xavier "Flexx" Davidson, Roshaun "Bay-C" Clarke and Alistaire "Alex" McCalla—drops its sophomore release, "Unknown Language," June 28 on VP/Atlantic. Lead single "Hey Ladies (In the Air)" features the popular Jonkanoo riddim track.

Last year's Bobby Konders-produced single "Gal Yuh Ah Lead" put T.O.K. in the U.S. spotlight, garnering the group a Boomshot Award nomination at the 2004 Vibe Awards and reaching No. 85 on The Billboard Hot 100.

"Unknown Language" features production by dancehall hitmakers Tony "CD" Kelly and Steve "Lenky" Marsden, among others. The group also gives a nod to *soca* and reggaetón, teaming with Cuban rapper Pitbull on "She's Hotter."

Recording these styles was a no-brainer for T.O.K. "We believe in one Caribbean music," Flexx says. "That's what we're focusing on, so that's why we incorporated it."

R&B also plays a role in the quartet's sound—no surprise, considering T.O.K. initially set out to become the Jamaican version of Boyz II Men. "We started out singing straight R&B, doo-wop and a cappella," Craig-T says. "We wanted to be Jamaica's first R&B group."

Deciphering T.O.K.'s patois may seem daunting to some, but Bay-C says have no fear, "Unknown Language"



T.O.K.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Demand For Dre & Vidal Grows

Philadelphia-based Andre Harris and Vidal Davis are getting caught up in a hit bag.

Having produced Usher's "Caught Up," the duo, known as Dre & Vidal, is savoring a second bout of R&B/pop crossover success with Ciara's "Oh," featuring Ludacris. But the Grammy Award-winning studio rats aren't resting on their laurels.

Their list of forthcoming projects reads like an entertainment who's who: Mary J. Blige, Toni Braxton, Joe, Jamie Foxx, Musiq and former City High member Claudette Ortiz. That's not counting such recent credits as Destiny's Child, Amerie, Jill Scott, Alicia Keys and Young Buck.

Formerly under the tutelage of DJ Jazzy Jeff at his production house A Touch of Jazz, Dre & Vidal forged their own musical brand in 2002. The duo brings an organic feel to its work, which is clearly influenced by the Isley Brothers, Shuggie Otis and Herbie Hancock.

The pair's early efforts include "Butterflies" by both Michael Jackson and Floetry and Glenn Lewis' "Don't You Forget It." They have signed Lewis to their Star Records imprint, with distribution pending.

Dre & Vidal attribute the burgeoning demand for their work to their "chameleon vibe."

"We treat each artist as an individual and customize our songs for that artist," Dre says. "That's how we're able to go from a record by Jill Scott to one by Ciara and Ludacris."



DRE & VIDAL

MUSICAL NOTES: Songwriter/producer Swizz Beatz has signed with SESAC. The Atlanta-based talent's writing credits range from Jay-Z to Limp Bizkit. He counts Cassidy, newcomer Mashonda and Mary J. Blige on his production résumé. Cassidy and Mashonda are on Beatz's J Records imprint, Full Service Records.

Keke Wyatt was in Los Angeles May 22-23 shooting the video for her debut Cash Money/Universal Records single, "Put Your Hands on Me." Wyatt was last heard from in 2001 with the No. 4 R&B hit "Nothing in This World."

One of the forthcoming releases on Image Entertainment's urban slate (Rhythm & Blues, *Billboard*, May 21) is a self-titled album by Jamie Jones. Launching the June 28 set are two lead singles: "Don't Stop," featuring Wayne Brady (urban AC), and "Rise" (gospel). Jones was a member of Los Angeles-based male quartet All-4-One.

Essence magazine co-founder Clarence Smith segues from publishing to recording as CEO of New York-based YOU Entertainment. The company's inaugural project is the July 26 compilation "Love Pages." Produced by Duke Jones and Norman Connors, the set melds R&B and jazz. As the Café Soul All-Stars, trumpeter Jones, keyboardist Bobby Lyles and other noted session musicians come together behind such guests as Vesta, Glenn Jones, Chrisopher Williams, Peabo Bryson and George Benson. ••••

will reveal all.

"When we talk our patois," he says, "people don't know what we're saying. So basically, we decided to do an album that explained the Jamaican language."

To further help the patois-challenged, the group has a glossary on its Web site, tokworld.com.

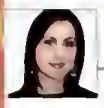
IN THE MEANTIME: Fans of **Little Brother** and the late **Ol' Dirty Bastard** will soon have something to tide them over while they await new releases.

If the September street date for Little Brother's sophomore major-label album, "The Minstrel Show," seems too far away, fans can satisfy their cravings June 21. That's when the Durham, N.C.-based trio of **Big Pooh, Phonte and 9th Wonder** drops "The Chitlin' Circuit (Version 1.5)" on **Fastlife Music**. It's the group's second between-albums release.

The set contains unreleased and hard-to-find tracks from LB and its crew, the **Justus League**. It also features guest appearances by **Big Daddy Kane, Kanye West** and **Consequence**.

As for O.D.B., the fate of his posthumous album "A Son Unique" is up in the air since **Damon Dash Music Group** and **Island Def Jam** severed their joint venture. But fans will be able to relive the rapper's past glory when "The Definitive Ol' Dirty Bastard Story" drops June 21 on **Rhino Records**.

The album compiles 16 tracks from O.D.B.'s two solo albums, "Return to the 36 Chambers: The Dirty Version" and "Nigga Please." An accompanying DVD features his three music videos: "Brooklyn Zoo," "Shimmy Shimmy Ya" and "Got Your Money." Mass Appeal editorial director Sacha Jenkins contributes the liner notes. ••••



Scene & Heard

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REVELL REVEALING AT BMI REVEL

Audience members at BMI's May 18 Film & Television Music Awards gala were treated to some unexpected admissions from **Richard Kirk Award** honoree **Graeme Revell**.

"The last thing I vividly remember is walking through the door of a mental asylum in 1978 and meeting some really weird characters," the composer said of his prescoring days as an orderly at an Australian hospital for the mentally ill.

Realizing that the job was "a little depressing," the New Zealand native rounded up a few of the inmates to form the impromptu industrial punk band SPK. "I remember to this day we were playing on the porch of the ward and [the song] had a one-minute jackhammer solo in it. We had no instruments, you see, but I was pretty handy with a jackhammer," he told the crowd. "I turned around and all the people in the ward were playing air jackhammer."

This inventiveness landed Revell in Hollywood after directors **Phillip Noyce** and **George Miller** invited him to score 1989's "Dead Calm." Sixteen years later, Revell's credits include "Sin City," "Open Water," "Blow" and, most recently, "The Adventures of Shark Boy & Lava Girl in 3-D."

The BMI event, held at the Regent Beverly Wilshire, paid tribute to Revell's penchant for movies with "killer" themes. A video reel hosted by "Chucky" of the horror film series showed clips with everything from "killer jail bait" (1993's "The Crush" starring **Alicia Silverstone**) to "killer Mexican vampires" (1996's "From Dusk Till Dawn").

"I get offered [thrillers] all the time, and it's really hard to break out of," he told *Billboard*. "I'm not really a dark movie kind of person. I like to laugh and see comedies."

In the works for Revell are the films "Goal!" (directed by **Danny Cannon**), due later this year, and "Harsh Times" (directed by **David Ayer**), expected in 2006.

The award, named after the performing rights society's late VP **Richard Kirk**, is presented annually to a composer for outstanding career achievements. Past recipients include **Danny Elfman, Jerry Goldsmith, John Barry, Thomas Newman** and **Randy Edelman**.

SISTERLY SOUNDS: **Chantal Kreviazuk, Rachael Yamagata** and **Natasha Bedingfield** are among the artists lending songs of empowerment to the **Columbia Records/Sony Music Soundtrax** release "The Sisterhood of the Traveling Pants." Adapted from the Ann Brashares novel, the film follows a pair of secondhand jeans as they get passed between four best friends of different sizes and paths. The album streets May 24 and is produced by **Glen Brunman** and **Dawn Solér**. Directed by **Ken Kwapis**, the Alcon Entertainment/Warner Bros. Pictures film opens nationwide June 1.

WHAT'S THE SCORE? The ballots are out for the **American Film Institute's** inaugural 100 Years of Film Scores event. A group of more than 500 composers, musicians, directors and historians will vote on the top 25 film scores from the sound era (1927-present). Among the contenders are **Bernard Herrmann's** "Psycho," **John Williams'** "Jaws," **Danny Elfman's** "Batman" and **Hans Zimmer's** "Gladiator."

The selected compositions will be performed live by principal conductor **John Mauceri** Sept. 23 at Los Angeles' Hollywood Bowl with the venue's orchestra. Scenes from each winning title will play in the background. ••••



NOWHEARTHIS

EDITED BY TODD MARTENS tmartens@billboard.com

>>>GRAND NATIONAL

Although Grand National has built a sizable buzz in France, Australia and its native United Kingdom with its 2004 Sunday Best debut, "Kicking the National Habit," the set has yet to find a North American licensee. With a groove-rooted rock sound that is dusted with clever samples and a dash of pre-"Synchronicity" Police, the album seems primed for embracing here. The group has received exposure via music snippets on "CSI: Miami" and "Six Feet Under," and album track "Talk Amongst Yourselves" was featured on DJ/producer Sasha's 2004 mix collection, "Involver." Additionally, such West Coast DJs as Nic Harcourt and Jason Bentley have provided early radio support. Grand National, which consists of Rupert Lyddon and Lawrence "La" Rudd, will make its U.S. live debut this month in New York (June 11, 13) and Los Angeles (June 15), then will perform June 24 at the United Kingdom's Glastonbury Festival.

Contact: Justin Kleinfeld, publicist/U.S. promoter, 212-226-5304 *—Jonathan Cohen*

>>>WHAT MADE MILWAUKEE FAMOUS

Mixing vintage keyboards, distorted vocals and power-pop guitars, Austin-based four-piece What Made Milwaukee Famous has crafted a debut that falls somewhere between Squeeze and the Strokes. There's a playful expansiveness in its self-released effort "Trying Never to Catch Up," evidenced by the swirling digital effects that carry the slow-building "iDecide" and the over-the-top, "Sgt. Pepper's"-like arrangement of "Bidg. a Boat From the Boards in Your Eye." Owning a name that nods to either Schlitz beer or Jerry Lee Lewis, the band has sold about 1,500 copies of its debut, vocalist/guitarist Michael Kingcaid says, and recently snared an opening slot for Snow Patrol in Austin. "The main dilemma right now is between going indie or major," Kingcaid says. "The majors are all about the almighty dollar, and indie labels are all about what's cutting edge. I think we're somewhere in the middle."

Contact: Michael Kingcaid, michael@whatmademilwaukee-famous.com *—Todd Martens*

COUNTRY BY PHYLLIS STARK

Cowboy Troy's Wild Ride



NASHVILLE—When Cowboy Troy made an appearance at the May 17 Academy of Country Music Awards, he joked about the odds of which would happen first: Garth Brooks coming out of retirement or Troy himself having a No. 1 album.

Troy clearly came much closer than he ever expected. "Loco Motive" bows at No. 2 on Top Country Albums this issue, with sales of 51,000, according to Nielsen SoundScan.

Nevertheless, Cowboy Troy (born Troy Coleman) knows he is up against some tall hurdles in the country music community, being the first artist to creatively combine country and hip-hop music into a mixture he describes as "hick-hop."

He says hick-hop utilizes "country instrumentation," including banjo, dobro, fiddle, acoustic guitar and pedal steel, teamed with "shredding rock guitar riffs and a rap delivery."

Despite the challenges that kind of genre-straddling presents, Troy has had the benefit of media exposure most new artists can only dream about, thanks to his association with Big & Rich and their Muzik Mafia artistic collective.

On May 19, two days after the release of "Loco Motive," the striking, 6-foot-5-inch artist performed on "The Tonight Show With Jay Leno." He has also appeared in Big & Rich's video for "Save a Horse (Ride a Cowboy)" and performed on their debut album.

He rapped in front of thousands of Tim McGraw fans when he joined Big & Rich to open McGraw's concert dates last year. McGraw became a fan and asked Troy to write a rap to accompany McGraw's hit "She's My Kind of Rain," which the two then performed together nightly. Troy also got significant exposure on last year's Muzik Mafia tour, which was turned into a series for CMT.

'NATURAL FIT'

Troy grew up in Dallas and Fort Worth, Texas, listening to country music and says it "seemed like the most natural fit" for his own musical ambitions. But he was also a fan of rap and began combining the genres as a way to "have a little fun with making music." He has been performing in clubs since 1989 and previously released two independent records.

The reception for debut single "I Play Chicken With the Train" has been "kind of a mixed bag," he says. (The "train" is a metaphor for the music business.) The song fell off Hot Country Songs after four weeks.

Knowing his music would be polarizing, Troy briefly toyed with the idea of sending it to radio programmers along with a roll of toilet paper and a bottle of Pepto Bismol. "I figured PDs would need one or the other," he says, "depending on how excited they got or how sick they felt" after hearing it.

At country WBCT Grand Rapids, Mich., OM Doug Montgomery says the song is generating a lot of calls. "Some love it, some hate it, but at least it brings a reaction and doesn't just lie there."

Troy's association with the Muzik Mafia sprang from a long friendship with Big & Rich's John Rich. That connection landed him a deal on the Muzik Mafia's Warner Bros.-affiliated Raybaw imprint. Troy says

FACT FILE

Label: Raybaw Records/Warner Bros.

Management and Booking: Dale Morris & Associates

Publishing: Muzik Mafia Publishing (ASCAP)



Nashville Scene

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STUART'S NEW LABEL SETS HISTORICAL 'TONE

Country Veteran Establishes Superlatone Records As A Repository Of Southern Culture

Marty Stuart has launched a new imprint, **Superlatone Records**, in conjunction with **Universal South**. This was first reported exclusively in Nashville Scene (*Billboard*, Feb. 26).

The imprint is being described as a home for music and cultural offerings from the prolific Stuart and a vessel for his interest in Southern culture. His first release will be the gospel collection "Soul's Chapel," due Aug. 30. The album was produced by Stuart and includes a guest appearance from **Mavis Staples**.

Other upcoming releases are "Marty Stuart & His Fabulous Superlatives Live at the Ryman" and "Badlands."

The first is a bluegrass concert Stuart and his band recorded at the Ryman Auditorium in Nashville in 2003. The latter is a themed record about the historic and contemporary lives of Native Americans. Produced by Stuart and **John Carter Cash**, the collection includes one obscure song written by Cash's father, **Johnny Cash**. Stuart's wife, **Connie Smith**, makes a guest appearance.

Stuart, a country music icon, historian and songwriter, most recently recorded for **Columbia Records**, where he did two tours of duty interrupted by a long stint at MCA Nashville in the '90s.

In addition to these recordings, Stuart is working on six books, including three collections of his photography.

GRAND NEWS: The Grand Ole Opry will spend eight months this year celebrating its 80th anniversary with a series of events, including a Nov. 14 performance at New York's Carnegie Hall. That show, to be held the day before the Country Music Assn. Awards at Madison Square Garden, will feature Opry members **Trace Adkins, Vince Gill, Alison Krauss + Union Station, Alan Jackson, Brad Paisley, Charley Pride** and **Ricky Skaggs**.

The anniversary celebration kicks off in late May and will include a multi-city tour, dubbed An Evening With the Grand Ole Opry. The tour, which begins May 28, will feature different performers at each stop, including Skaggs, the **Del McCoury Band, Patty Loveless, Craig Morgan, Riders in the Sky** and **Marty Stuart**.

Also on tap are a series of **Shop at Home Network** shows featuring Opry merchandise. A Birthday Bash weekend is set for Oct. 14-15.



Universal South series partners **Tim DuBois**, left, and **Tony Brown**, right, flank artist/label **Marty Stuart** on his new Universal South-distributed label, Superlatone Records.

DOTTED LINE: Lofton Creek Records signed singer **Keith Bryant** to a long-term contract May 10. He has released one album on the label, "Ridin' With the Legend," and is working on his next project with producers **Bruce Allen** and **Pat Holt**.

Songwriter **Monty Criswell** has signed with **Big Tractor Music Publishing**. He had deals with **Hamstein Music** and, more recently, **Wenonga Music**, a co-venture with **Sony/ATV Tree**.

ON THE ROW: Stacey Killian Hagewood joins the Great American Country network as VP of creative services. Hagewood worked at rival CMT from 1991 to 2003, starting as director of creative services and rising to VP of that depart-

had it not been for his Mafia pals, he would still be in Dallas managing a Foot Locker.

Rich, Big Kenny and Warner Bros.' Paul Worley produced "Loco Motive," and many of the Muzik Mafia regulars make guest appearances, including James Otto, Jon Nicholson and Lyric Street artist Sarah Buxton. McGraw also appears on the album.

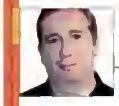
Troy says he is not sure why there are not more African-American country performers, speculating that "maybe they don't feel as encouraged by their friends and family." But he adds that he does not feel as though he is carrying a banner or paving the way for other black artists. "That would get more into a political thing," he says, "and I save the politics for those in Washington. The pressure on me comes from my own desire to succeed." ••••

ment. More recently, she was an independent producer working with the Shop at Home and Gospel Music Channel networks.

Robert Turner has been promoted to the newly created position of director of country and Christian music at WEA. He previously held the title of market leader at the company. He remains based in Nashville.

Nathan Nicholson joins music publishing company Tom Collins Productions as creative director. Nicholson will continue to represent the publishing interests of Gary Nicholson and Jim Lauderdale.

Senior director of artist development Nancy Quinn has exited Dualtone Music Group. ••••



TOM FERGUSON tferguson@eu.billboard.com

D-A-D Sires 'Bubblegum Punk'

Leading Danish rock act D-A-D returned to its roots for its ninth studio album, "Scare Yourself" (EMI-Medley), released May 23 in the Nordic countries.

EMI Music Denmark says release commitments from other countries are pending for the 11-track album, D-A-D's first since "Soft Dogs" in 2002.

The band formed in 1984, with debut album "Call of the Wild" arriving two years later on Danish indie Mega. Sessions for "Scare Yourself" began in Sweden in late 2003 with producer Michael Elbert (Roxette, the Hives), but D-A-D ended up self-producing the album.

Elbert was "too 'correct,' so we decided to do it ourselves," band frontman Jesper Binzer says. "It was a bit scary, but we got the bubblegum punk sound that we'd liked when we started 20 years ago."

Nordic live dates in May and June precede summer festival appearances and a Danish tour in October. Copenhagen-based Beatbox Booking handles D-A-D in the Nordic countries; other booking is on a territory-by-territory basis. The band is published by EMI Music Publishing and managed by Sweden-based Talent Trust.

—CHARLES FERRO

MERC REVS UP: Warner Music Australia chairman Ed St John hopes to hit double-platinum (140,000 units) Down Under by year's end with local rock act Thirsty Merc's self-titled debut. U.S. and European releases are slated for early 2006 on Atlantic Records.

The band is "very much [in] a Maroon5 situation," St John says. "They're not the hippest act, but people identify with them; a young female audience in particular relates to the lyrics."

The album was released in Australia last August. Its eclectic rock-, classical- and jazz-influenced pop appealed to Australian radio programmers across formats, and widespread airplay has helped shipments pass the 50,000 mark, according to Warner.

Thirsty Merc's Sydney-based manager, Francis Coady, says the Atlantic connection followed a recent visit to Warner's New York offices with the band's singer, Rai Thistlethwayte. While Thistlethwayte played songs to Warner execs, Coady says, Atlantic co-founder Ahmet Ertegun listened in, declaring the track "Someday Someday" a potential global hit.

—CHRISTIE ELIEZER



THIRSTY MERC

SLEEPER AWAKE: EMI Music Publishing songwriter Guy Chambers will launch his own label, Sleeper Music, June 6 with the U.K. release of the self-titled Isis Project album, his French-language collaboration with EMI Music France singer/songwriter Keren Ann Zeidel.

Chambers, a former member of U.K. acts World Party and the Lemon Trees, was the main songwriter/producer for Robbie Williams until the pair parted company after Williams' fifth album, "Escapology" (EMI Chrysalis), in 2002. He has also written for Kylie Minogue, Texas, Jewel and Diana Ross, and is currently working with Annie Lennox.

"Isis Project" contains Chambers/Zeidel songs exploring aspects of a woman's life, sung by up-and-coming English actress Sophie Hunter. Chambers says it was inspired by the work of late French singer/songwriter Serge Gainsbourg, and is "an 18th-birthday present for my 4-year-old daughter, Isis."

Sleeper is distributed in the United Kingdom by Absolute Distribution. Negotiations for overseas licensing deals are under way. *—CHRIS BARRETT*

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REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



AUDIOSLAVE
Out of Exile
Producer: *Rick Rubin*
Interscope/Epic
Releese Dete: *May 24*
On "Out of Exile," Audioslave travels a musical course similar to the one it set with its 2002 self-titled debut. But it doesn't let its passion fly with the snappy rock stylings of its hit "Show Me How to Live." instead, the foursome opts for deeper, grunge-filied grooves with random bursts of fervor, especially the track "#1 Zero," which smolders with a iover's passive-aggressive promises. "Doesn't Remind Me" is a deceptively pleasant litany of things singer/lyricist Chris Cornell enjoys, like "hammering nails and speaking in tongues," because they hold no painful memories. The spectre of Led Zeppelin rears its head on "The Worm," which could irk detractors who think Audioslave already borrows too much from that icon. It may be true, but Cornell, Tim Commerford, Brad Wilk and Tom Morello have too much chemistry to hold that against them.—*CLT*



OASIS
Don't Believe the Truth
Producer: *Dave Sardy*
Epic
Release Date: *May 31*
"Don't Believe the Truth" can be considered an olive branch from Oasis to its fans. After its first two acclaimed albums, the band endured a long streak of creative stumbles. Fortunately, "Don't Believe the Truth" is a step in the right direction. Highlights include acoustic singalong "Guess God Thinks I'm Abel," the anthemic "Keep the Dream Alive" and the straightforwardly rocking "Lyla" and "Turn Up the Sun." It's no home run, however (avoid "Part of the Queue" and "The Meaning of Soui"). It's also less than cohesive, leaving the listener wanting more than it can offer. But overall, the Gallagher brothers have finally come up with something that offers legitimate echoes of their early promise.—*CMW*



BANDA EL RECODO
Hey Amor
Producer: *Banda El Recodo*
Fonovisa
Releese Date: *May 24*
Nearly 70 years old, the venerable Banda El Recodo doesn't sound its age. Founded by Cruz Lizárraga and now led by his two younger sons, the group continues to straddle contemporary and traditional sounds. El Recodo uses only traditional *banda* instrumentation but is decidedly avant-garde in its choice of material and arrangements. To wit, "Hay Amor" begins with an a cappella introduction to "Que Mas Quisiera" that dissolves into a dance-able banda beat. There is romance in "Parece Mentira," tradition in "Te Doy las Gracias" and a mix of both in "Agua Dulce," a ballad played with banda. Elsewhere, traditional *rancheras* and tropical tracks ("Camaron Peaio") bring El Recodo back to its roots. It's a delicate musical balancing act, but one gracefully achieved here.—*LC*

SINGLES



BEN MOODY FEATURING ANASTACIA
Everything Burns (3:43)
Producers: *Ben Moody, Jay Baumgardner*
Writer: *B. Moody*
Publishers: *Smellslike-metal/Dwight Frye, BMI*
Wind-up (CD promo)
The combination of pop/rock siren Anastacia and gritty singer/songwriter Ben Moody (the former Evanescence guitarist) may look curious on paper, but a couple spins of "Everybody Burns" proves that sometimes the most inspired pairings are those that are least expected. This first single from the "Fantastic Four"—a glossy summer motion picture based on the Marvel comic—is certainly dark and despairing, with woebegon trade-off vocals and little more than a guitar strumming along. That is, until the song rises like anger unleashed and the two tear open a vocal Pandora's box. This is a spectacular song, with a crackling rock edge that will scorch the summer airwaves. And we're crossing fingers that it will at last signal a U.S. breakthrough for the amazing Anastacia.—*CT*



TRISHA YEARWOOD
Georgia Rain (5:11)
Producer: *Garth Fundis*
Writers: *E. Hill, K. Rochelle*
Publishers: *various*
MCA Records (CD promo)
Country music has missed Trisha Yearwood, and this gorgeous ballad illustrates why. After a hiatus from the spotlight, the Georgia native is back with one of the best singles of her career. It's a poignant look at young love and the way the years can wash over us, but certain emotions never fade. The lyric is picturesque and perfectly suited to Yearwood's warm, supple voice. Garth Fundis' deft production leans on Yearwood's voice and an aching steel guitar. This welcome return of one of country's most talented singers serves as the first taste of her September album, "Jasper County."—*DEP*

Trisha Yearwood Photo: Russ Harrington

ALBUMS

ROCK

MAXIMO PARK (1)
A Certain Trigger
Producer: *Paul Epworth*
Warp
Release Date: *May 31*
Pioneering electronic label Warp makes a rare foray into rock with this latest harvest from 2005's bumper crop of breathlessly hyped U.K. imports. All the touchstones of the nu-new wave are here: the angular guitar lines, the dancefloor-friendly rhythms and the 1980s pop influences. To their credit, Maximo Park frontman Paul Smith and company have penned some of the catchier singles in this style released this year—particularly the jittery "Apply Some Pressure," the Cure-meets-Dexys Midnight Runners anthem "The Coast Is Always Changing" and the organ-splashed "Graffiti." But for those already having a hard time distinguishing Kaiser Chiefs from the Futureheads from Razorlight, be warned: It does not get any easier with the addition of this Newcastie five-piece.—*BG*

SEETHER
Karme end Effect
Producer: *Bob Marlette*
Wind-up
Releese Date: *May 24*
Seether's current hit, "Remedy," is climbing the Modern Rock chart (No. 11 this issue), and there is plenty more of catchy angst on the new album "Karma and Effect." The act's evolution from a two-man studio project to a four-piece band has helped it dodge the soph-omore slump; the song-writing and production gel much better than on its debut album, "Disclaimer." There is less brooding and more punch, although the group needs to make its songs more distinct from each other. "Truth," "Burrito" and "I'm the One" are the best con-tenders for future singles. But with "Disclaimer" cut "Gasoline" still garnering airplay, Wind-up has the uncommon task of decid-ing how to sustain the momentum of both albums.—*CLT*

ALKALINE TRIO
Crimson
Producer: *Jerry Finn*
Vagrant
Release Date: *May 24*
The Alkaline Trio's sadistic-themed pop-punk reached a melodic peak on 2003's "Good Mourning," an album that gleefully mixed bloodshed and breakups into a dozen shouid-have-been hits. In terms of songwriting, "Good Mourning" was a leap forward, as for the first time nearly every chorus was ready for an arena. "Crimson," by contrast, is largely a study in efficiency. Such songs as "Poison" and "Mercy Me" clock in at less than three minutes, driven by guitar riffs that move with the professional reck-lessness of an ambulance driver. But Matt Skiba is still singing about casket-bound relationships, and the group tries to heighten its some-times cartoon-like drama with gothic keyboards. New ground is broken on "Burn" and "Sadie," which create some melodic space and foretell a less aggressive future.—*TM*

R&B

MARQUES HOUSTON (2)
Naked
Producers: *Various*
T.U.G. Entertainment/ Universal
Release Date: *May 24*
Marques Houston erases any remnants of his earlier stint as a member of boy group immature/Imx with this solo effort. As the title implies, he reveals the healthy adult male he has become through songs that reflect the tenets of Marvin Gaye's sexual healing. Houston doesn't leave much to the imagination on the suggestive and colorful entries "Sex Wit You," "I Like it" and the title track. Meanwhile, derivative party jam "12 O'Clock" (featuring Joe Budden) loses its punch when it begins invoking the "drop it like it's hot" hook from Snoop Dogg's recent hit. But Houston steadies the album's uneven and often formulaic course with the engaging midtempo single "All Because of You" featuring Young Rome. Also worth another listen: the relationship-themed "Cheat" and "I Wasn't Ready."—*GM*

VARIOUS ARTISTS (3)
Motown Remixed
Producer: *Harry Weinger*
Motown/Universal Music Enterprises
Release Dete: *May 24*
On this compilation, well-known R&B/hip-hop producer/DJs spin new life into 1S classics dating from the Jackson S's "I Want You Back" to the late Rick James' "Mary Jane." The tempest brewed by the Groove Boutique remix of Smokey Robinson's "Quiet Storm" is lushly underscored by Roy Ayers' subtle vibe stylings. The Temptations' "Papa Was a Rolling Stone" becomes an expanded treatise on soul in the hands of DJ Jazzy Jeff. Others tapped for this special assignment inciude Easy Mo Bee, DJ Green Lantern and Salaam Remi. Unlike most projects of this kind, this deftly bridges the gap between the originals and their re-grooved versions, en-hancing the enjoyment for old-school purists and con-temporary fans aiike.—*GM*

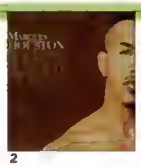
LATIN

LENA (4)
Lene
Producers: *Emanuele Ruffinengo, Bob Benozzo*
Warner Music Latina
Releese Dete: *May 17*
Newcomer Lena is part of a musical family, and has already logged time as a backup singer for Alejandro Sanz and as an arranger and pianist. She is also a songwriter, and a good one. Her debut, however, is not just about the songs, but the texture of Lena's voice, a littie bluesy, piercing and emo-tional. That, coupled with lush arrangements and production from Emanuele Ruffinengo, give it a distinctive sound. Lena's songs are similar to those of her mentor, Alejandro Sanz (featured in the Cuban-minded sin-gle "Tu Corazón") in that they tend to meander; lines and hooks aren't immediateiy attention-grabbing. But the musi-cality makes up for it, and the more you listen, the more you are reeled in. Tracks iike "Duerme" are standouts.—*LC*

SINGLES



1


2



3


4


5

BLUES

ROBERT CRAY
Twenty
Producers: *Robert Cray, Jim Pugh*
Sanctuary
Release Date: *May 24*

▶ The title cut of Robert Cray's 14th album deals with a young man's fatal involvement in the Iraqi War. And while the artist is not particularly known for his political commentary, his willingness to share his point of view here is a highlight of the album. Also notable is Cray's continuing reach beyond straight blues for material. Co-producer and longstanding keyboard player Jim Pugh contributes the jazzy blues "Two Steps From the End." In covering William Bell's Stax gem "I Forgot to Be Your Lover," Cray reminds us of his fine feel for soul and R&B. As for blues numbers, he's working tunes as prime as "My Last Regret" and "I'm Walkin'."—*PVV*

COUNTRY

BOBBY PINSON
Man Like Me
Producer: *Joe Scaife, Bobby Pinson*
RCA
Release Date: *May 17*

★ Texan singer/songwriter Bobby Pinson gives a good indication of what he's about right out of the gate with the gut-punch anthem "I'm Fine Either Way." With a Panhandle twang that recalls Steve Earle and a rawness and edge Music Row rarely delivers, this ain't George Strait, but it sure ain't bad, either. Pinson brings some originality to familiar territory on "Nothin Happens in this Town" and the thumping "Started a Band," and wears a been-there-done-that world-weariness on the title cut and the well-drawn "Ford Fairlane." Like a Lone Star Springsteen, Pinson takes on growing up on "Time Well Spent" and lends appropriate weight to a song about life after Texas football in "I Thought That's Who I Was." Time will tell about Pinson's longevity, but this is an impressive launch.—*RW*

JAZZ

JAMES BLOOD ULMER
Birthright
Producer: *Vernon Reid*
Hyena Records
Release Date: *May 24*

★ A '60s-era disciple of Ornette Coleman and once aptly described as the missing link between Wes Montgomery and Jimi Hendrix, the intrepid James Blood Ulmer delivers his first solo guitar album. Ulmer's odd-tuned playing is earthy and freewheeling, and packed with irregular and discordant lines. Most of this Vernon Reid-produced 12-pack features Blood's raspy, quaking voice as he shoos the serpent from the sanctuary with such gut-gripped tunes as "Take My Music Back to the Church" and "Devil's Got to Burn." A highlight is his funked-up jazz signature on Willie Dixon's "I Ain't Superstitious," one of two covers. Two instrumental numbers, including "Africa," spotlight Ulmer in full antimatter-jazz glory. A few years ago, his career was resuscitated after a number of aimless recordings; full recovery arrives with this bull's-eye.—*DO*

ELECTRONIC

FOUR TET (5)
Everything Ecstatic
Producer: *Kieran Hebden*
Domino
Release Date: *May 31*

▶ Four Tet mastermind Kieran Hebden is a master craftsman with glitch, rock, trip-hop and minimalism, forming these elements into a consistent stream of killer beats and progressive electronica. This continues the trajectory of infectious records with something slightly more organic. In fact, "Ecstatic" is the essence of "more": more live drums, emotion and chances taken. The result is an album that is challenging without being unsettling, as best heard on "Sun Drums and Soil" and the single "Smile Around the Face." Hebden wisely avoids rock and dance clichés, anchoring even the headiest songs ("Sleep, Eat Food, Have Visions") with two feet on the ground.—*KH*

WORLD

CATHIE RYAN
The Farthest Wave
Producer: *John McCusker*
Shanachie
Release Date: *May 24*

★ Former Cherish the Ladies lead vocalist Cathie Ryan has tracked her fourth noteworthy solo album. Produced by consummate fiddler John McCusker, it is a potent blend of such traditional tunes as "What Will You Do, Love?" and contemporary material penned by Ryan, Karine Polwart and John Spillane, among others. One of the finest tracks is the jig "Dance the Baby," written by McCusker in Gaelic. Ryan sings with an emotive power and an immaculate clarity that brings to mind such heavyweights as Mary Black and Karen Casey.—*PVV*

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ADDITIONAL REVIEWS:
- Smog, "A River Ain't Too Much to Love" (Drag City)
- At the Drive-In, "This Stetion Is Non-Operational" (Fearless)
- Robbie Fulks, "Georgia Hard" (Yep Roc)

POP

JASON MRAZ Wordplay (3:08)
Producers: *Josh Deutsch, Kevin Kadish*
Writers: *J. Deutsch, K. Kadish*
Publishers: *Goo Eyed/Slowguy Songs, ASCAP; Warner/Chappell*
Atlantic (digital download)
To follow his breakthrough 2002 album, "Waiting for My Rocket to Come," Jason Mraz returns with the new single "Wordplay." This self-conscious jangle-pop ditty is about Mraz trying to craft a hit single and avoid the sophomore slump. It flutters by in slightly more than three minutes with melodic acoustic guitar and Mraz rapping/singing about how folks might write him off as a one-hit wonder. With adult top 40 radio the current home of the young singer/songwriter, Mraz will likely do well there. His album "MR. A-Z" (Get it? MR. A-Z = Mraz) is out July 26.—*KC*

INGRAM HILL Almost Perfect (3:37)
Producer: *Rick Beato*
Writers: *Ingram Hill, R. Beato, E. Hart*
Publishers: *Thor Hill/Loney Runner, BMI; EMI April/Big Ass Pete, ASCAP*
Hollywood Records (CD promo)
As the second half of the decade gets its ears wet, we find the faux-diva movement fading and top 40 radio in search of new heroes. About 10 years ago, easy-on-the-ear bands like Toad the Wet Sprocket and Gin Blossoms rose to fame with the perfect formula: memorable melodies, skillful vocals and organic production. The millennium version of such a group could be Ingram Hill, a Southern-bred quartet whose "Almost Perfect" brings back jangly guitars, lush harmonies and a clever, itchy hook that makes its mark after a couple of spins. The band has toured with Gavin DeGraw, Los Lonely Boys, Dave Matthews and Maroon5. This is the second time to radio for this single; let's hope these guys are rewarded for tenacity.—*CT*

DEANA CARTER The Girl You Left Me For (3:31)
Producer: *Deana Carter*
Writers: *D. Carter, J. Michael*
Publishers: *Deanaling, ASCAP; Warner-Tamerlane/Little Big Guy, BMI*
Vanguard/Welk (CD promo)
A decade ago, Deana Carter was the toast of Nashville, with four No. 1 country hits, sun-streaked blonde hair, signature bare feet and a handful of Country Music Assn. Awards that assured an auspicious future. But then the genre's focus became clouded, and many country superstars were forced to redefine themselves. Now a sassy redhead, Carter has signed with Vanguard and is clearly going after the adult top 40 audience. "The Giri You Left Me For" is not particularly revolutionary; Carter is clearly reacting to the Avril Lavigne/guitar-driven movement, however, this is an artist with a track record that shines. If Carter wants to tickle top 40, then the format should seriously consider her charms. Here's one multitalented lady . . . and how many of those can adult top 40 boast that it owns at this point?—*CT*

COUNTRY

RICK MONROE Midnight Rider (3:01)
Producers: *Rick Monroe, Jeff Marshall*
Writers: *G. Allman, R.K. Payne*
Publishers: *various*
Divorce Records (CD promo)
It takes guts to cover a song as well-known as the classic "Midnight Rider," but the move pays off for indie artist Rick Monroe as he turns in a fresh take on the Greg Allman/Robert Kim Payne country-rock chestnut. A native of Sarasota, Fla., Monroe has built a solid fan base through aggressive touring in the United States and overseas, including dates in Russia, Bosnia, Ecuador, Puerto Rico, Cuba, Vietnam, Germany and England. He has a warm, suppie voice and brings an edgy energy to this often recorded number. The track is the lead single from his album, "Against the Grain," due June 21. He's a musician's musician who is going to continue to play and sing somewhere whether country radio comes to the party or not, but some airwave exposure could give him the larger platform he deserves.—*DEP*

ROCK

PRAY FOR THE SOUL OF BETTY Cry (5:09)
Producer: *Pray for the Soul of Betty*
Writer: *Pray for the Soul of Betty*
Publishers: *various*
Koch (promo CD)
The first of the season-four "American Idol" contestants is out of the gate: Constantine Maroulis' band, Pray for the Soul of Betty, released its debut CD May 10. In an unusual move, two singles will be issued simultaneously. "Drift" targets rock stations, while "Cry" appeals to top 40 formats. Ballad "Cry" is the better of the two, and though it sounds a bit rough around the edges—it was recorded between 2003 and 2004, before Maroulis honed his vocal skills on "Idol"—it leans toward the mainstream sound that "Idol" viewers adore. With this solid foundation, let's hope that Betty gets back in the studio sooner rather than later to record some new tunes.—*KK*

NEW & NOTEWORTHY

ANTIGONE RISING She's Not Innocent (3:31)
Producer: *Neil Dorfsman*
Writers: *Cassidy, K. Henderson*
Publishers: *Cassidy/3 Third Avenue, BMI*
Hear/Lava (CD track)
Bangles? Nope. Go-Go's? Not even close. Joan Jett & the Blackhearts? Now you're getting warm. Even so, Antigone Rising is scratching its own signature across the pop/rock landscape, showcasing the first "giri group" we've seen in many years. These five women look tough, make no mistake, but as soon as lead singer Cassidy opens her mouth, you realize that you're in for a wildly passionate, deep experience. Antigone has a new live album, "From the Ground Up," sold exclusively at Starbucks—pretty brilliant, huh? People may not often visit Tower or Virgin anymore, but they hit Starbucks every morning. Emphasis track "She's Not Innocent" is wholly representative as the band works on a studio album. Look for a 30-minute TV special June 1 on VH1.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS), CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Keith Caulfield, Leila Cobo, Brian Garrity, Katie Hasty, Katy Kroll, Todd Martens, Gail Mitchell, Dan Ouellette, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Chris M. Walsh.

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



After having sold 25 million records worldwide, Shakira returns with her new work entitled FIJACIÓN ORAL, Vol.one. Shakira's first Spanish album in 7 years... English language version to be released November 2005.

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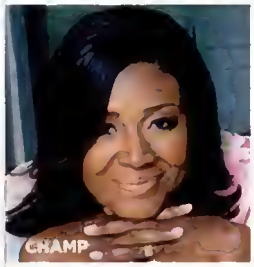


In The Spirit

DEBORAH EVANS PRICE dprice@billboard.com

CHAMP COMES OUT SWINGING

Chances are if you haven't yet heard of DeNetria Champ, you will soon. The JDI Records artist seems to be everywhere lately.



Champ, whose vocal prowess has drawn comparisons to Aretha Franklin, participated in the Fox Television special "Easter Glory" and appeared at Marvin Winans' Perfecting Church Conference and at Dorinda Clark-Cole's Singers & Musicians Conference. Her talents have been on display in the Wesley Snipes film "Sugar Hill" and the HBO movie "The Goat," starring James Earl Jones.

She has also appeared on Dr. Bobby Jones' TV show and was part of a live recording with Norman Hutchins, and was featured in an Ebony magazine article on today's top gospel acts.

Champ recently performed at a private concert hosted by Oprah Winfrey, who cites Champ's "When God Gets Through" as one of her favorite songs.

Champ first found an audianca in Europe, whara sha scored dance hits with the tunes "Rescue Me" and "Rise Up," and she has sung backup for Patti LaBelle. But gospel was always her first love.

"It was birthed in ma," sha says. "My mother was a minister of music, and my grandfather was a preacher."

JDI Records head Professor James Roberson's longtime wish to work with Champ was fulfilled when her JDI debut, "I Really Love You," was released last summer. The project includes a duet with Vanessa Bell-Armstrong, "Go On Through It" as well as "DeNetria's Church Medley," a fan favorite.

Before recording Champ's gospel debut, Robarson says he endeavored to give songwriters a feel for her styla. "I tried to impress upon people that even though DeNetria is a traditional gospel singar, she can do other stuff," he says.

With the finished project, Champ says, "we tried to put a little something on there for everybody—traditional, rock, contemporary gospel and dance."

Summer plans call for Champ to participata in radio avents and conferences as well as tour.

Champ is thrilled with all tha naw davelopments. "God has done so much," she says. "I'm just mesmerized by his anointing." •••

Classical Score



ANASTASIA TSIOULCAS atsioulcas@billboard.com

Fleming's Change Of 'Heart'

Talk about an atypical "crossover" record: a portion of Berg's opera Wozzeck snuggled on the same track next to Lionel Hampton's "The Midnight Sun." Mahler's song "Liebst du um Schonheit" a few tracks away from Joni Mitchell's "River." Villa-Lobos' "Cancao do Amor" paired with Stephen Foster's "Hard Times Come Again No More."

However surprisingly, all these musical worlds co-exist very comfortably on acclaimed American soprano Renee Fleming's new album, "Haunted Heart" (Decca, May 10). Paired with two impeccable collaborators (pianist Fred Hersch and guitarist Bill Frisell), Fleming performs with a tonal color and range that may stun longtime fans used to hearing her on the world's greatest opera stages rather than at an intimate cabaret.

While Fleming eventually opted for an operatic career, this album reflects some of her longest-held musical loves, starting even before her student days, when tenor sax jazz legend Illinois Jacquet invited her to tour with his band.

"In my case, singing jazz and standards when I was younger was a really liberating experience," she reflects. "It helped me immensely in freeing up my sound."

That musical breadth has also shaped her ideas about performing. "Singing jazz has definitely affected the way I sing both Handel and bel canto music, for example. I'll bend a phrase, or delay it slightly. In fact, I do it with everything now," Fleming muses.



BRODSKYS LEAP IN: After years of appearing on labels ranging from WEA's Teldec to the independent Silva Screen, the U.K.-based Brodsky String Quartet is making a splash with its own Sanctuary-distributed Brodsky Records.

The first offerings, both out April 26, are a vivacious recording of the Tchaikovsky String Quartets Nos. 2 and 3 and a project titled "Moodswings," which offers tasty guest vocals by Elvis Costello, Sting, Björk, Meredith Monk and others.

Paul Cassidy, the group's violist, says "Moodswings" was the result of one of the Brodskys' long-standing educational initiatives. "We spent three years on a project for British teenagers," he notes, "in which we invited the students to write songs for string quartet and voice, and design everything from CD booklets and concert programs to stage sets."

The quartet hopes to expand the project to the United States. • ••

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

INTERSCOPE 1 RECORDS

RIDING HERD

For the third time in the last 10 weeks, Interscope Records is responsible for half of the top 10 on The Billboard Hot 100. The last label before Interscope to snare half of the top 10 was Arista, in fall 1999.

HEAVENLY

On the *Billboard* Web sites and billboardradiomonitor.com, Mary Mary's "Heaven" wins Greatest Gainer on Hot Gospel Songs and rises 3-1 (up 431,000 impressions to 2.5 million). This marks the first time since the chart's launch in April that a female artist or female-led duo or group has topped the chart.



THRILL FULFILLED

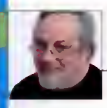
A QVC stop helps Ronnie Milsap's Grammy Award–nominated big band album to a 2,700% spike one year after its release. As "Just for a Thrill" enters Top Jazz Albums at No. 4 (see chart, page 72), it is Milsap's first chart appearance since 2001. He shares a CMT special with Los Lonely Boys June 17.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Mariah Carey earns the 16th No. 1 of her career on The Billboard Hot 100. "We Belong Together" is her first chart-topper in slightly more than five years, and brings her one step closer to matching and eventually surpassing Elvis Presley's 17 No. 1 titles. Only the Beatles, with 20, have more.

>>Fred Bronson also reports on the first cover of a Roxette song to appear on the Hot 100, and the connection between legendary writer/producers Holland-Dozier-Holland and two songs on this week's Hot R&B/Hip-Hop Songs chart.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Reports Of Rock's Death Greatly Exaggerated

How many times in the last 15 years have you read the "rock is dead" obituary? Three times? Four? System of a Down, and the other acts that have recently led The Billboard 200, would beg to differ.

For at least four weeks in a row—five if you count **Rob Thomas**—rockers have been kings of the big chart, with this issue's topper representing the fattest sales week in SOAD's much-lauded career. As for Thomas' rock credentials, although his solo album follows a pop-leaning trail, his band, **Matchbox Twenty**, was absolutely considered a rock act during its formative years.

There is no doubt how one would classify the three that bowed at No. 1 after Thomas and before SOAD, a relay that saw the baton pass from **Bruce Springsteen** to **Nine Inch Nails** to **Dave Matthews Band**.

Guess what? That track meet might not end next issue, because **Audioslave** is warming up on the sidelines.

First-day sales reported by chains have executives close to the supergroup's sophomore album predicting a start of 270,000 copies or more. Such sales—assuming System's latest undergoes a typical second-week decline—would place Audioslave at the top of the chart for the first time. The 2002 self-titled debut by the band that emerged from **Rage Against the Machine** and **Soundgarden** peaked at No. 7, with opening-week sales of 162,000. Rage had two No. 1 albums during its run, while Soundgarden had one.

In the meantime, all hail SOAD, whose "Mezmerize" begins with 453,000—more than the band's first album sold during the 33 weeks it appeared on the chart.

The band's best prior Nielsen SoundScan week belonged to its only other No. 1 album, 2001's "Toxicity," which began with 422,000 on The Billboard 200 that was calculated during the week of the Sept. 11 terrorist attacks.

Its subsequent leftovers collection, "Steal This Album," peaked at No. 15, selling 166,000 in its best week.

In a year when such major markets as Washington, D.C., and Philadelphia lost significant rock stations, and New York's **WXRK** has essentially forsaken current music for classic rock, the streak of rock titles atop The Billboard 200 is a helpful reminder. Like any other popular genre, rock will experience ups and downs, but it never folds its tent.

In fact, there is one fascinating statistic that might surprise you. Although SoundScan does not calculate an overall market share for rock that would extend all the way from death metal to **Bob Seger**, modern rock and hard music are among the categories that it tracks regularly. Of those 11 categories—an eclectic menu that includes R&B, Latin, gospel and jazz—the only one that has seen its share of overall album sales grow in each of the last seven years is modern rock.

That classification accounted for 16.1% of sales in 1998, and although its volume has sometimes declined from one year to the next, its market share has grown each year, reaching 19.95% in 2004. Take that as another offer of proof that, as more than one old song suggests, rock'n'roll will never die.

UPBEAT: Cause for celebration is not confined to rock. With nine new titles entering the top 20, including five in the top 10, album sales this week beat those of the same week in 2004.

In a comparison of the same-numbered sales weeks—the measure that *Billboard* uses on this page's Market Watch—album sales are up 3.2% over last year's 20th sales week. If you use the adjusted report on **Nielsen SoundScan**'s home page, album volume for the tracking period that ended May 22 is up 0.6% over sales for the week that ended May 23, 2004.

Now, will we see two wins in a row? Aside from the aforementioned **Audioslave** splash on next issue's Billboard 200, look for the **Common** album to open in the range of 230,000-240,000, with **Gorillaz** on track for 90,000-100,000. ••••



Market Watch

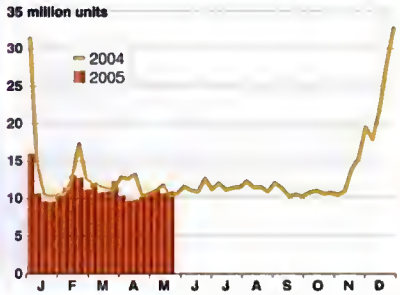
A Weekly National Music Sales Report

For week ending May 22, 2005. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,665,000	90,000	6,740,000
Last Week	10,233,000	102,000	6,493,000
Change	4.2%	–11.8%	3.8%
This Week Last Year	10,332,000	124,000	2,090,000
Change	3.2%	–27.4%	222.5%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	237,901,000	217,528,000	–8.6%
Store Singles	3,129,000	1,740,000	–44.4%
Digital Tracks	39,590,000	121,011,000	205.7%
Total	278,530,000	340,279,000	22.2%
SALES BY ALBUM FORMAT			
CD	232,384,000	215,807,000	–7.1%
Cassette	4,794,000	1,245,000	–74.0%
Other	723,000	476,000	–34.2%

Album Sales

'04 237.9 million
'05 217.5 million

Digital Tracks Sales

'04 39.6 million
'05 121.0 million

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	150,000,000	133,756,000	–10.8%
Catalog	87,901,000	83,771,000	–4.7%
Deep Catalog	60,761,000	57,017,000	–6.2%

Current Album Sales

'04 150.0 million
'05 133.8 million

Catalog Album Sales

'04 87.9 million
'05 83.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE Billboard 200

SALES DATA COMPILED BY Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK SYSTEM OF A DOWN AMERICAN/COLUMBIA 90645/SONY MUSIC (18.98)	Mezmerize		1
2	NEW		1	TOBY KEITH DREAMWORKS (NASHVILLE) 004300/UMGN (13.99)	Honkytonk Univsrsity		2
3	3	2	6	MARIAH CAREY ISLAND 003943*/IDJMG (13.98)	The Emancipation Of Mimi		1
4	1	–	2	DAVE MATTHEWS BAND RCA 68796/RMG (18.98)	Stand Up		1
5	NEW		1	KEM MOTOWN 004232/IMRG (13.98)	Album II		5
6	NEW		1	SOUNDTRACK RCA 88644/RMG (18.98)	American Idol Season 4: The Showstoppers		6
7	4	4	12	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
8	7	7	20	GWEN STEFANI INTERSCOPE 003466* (13.98)	Love. Angel. Music. Baby.	3	1
9	2	–	2	WEEZER GEFFEN 004520*/INTERSCOPE (13.98)	Make Believe		2
10	NEW		1	DEF LEPPARD BLUDGEON RIFFOLA 004647/UME/IDJMG (18.98)	Rock Of Ages: The Definitive Collection		10
11	NEW		1	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004184*/IDJMG (13.98)	534		11
12	5	1	3	NINE INCH NAILS NOTHING 004553*/INTERSCOPE (13.98)	With Teeth		1
13	6	3	6	ROB THOMAS MELISMA/ATLANTIC 83723 AG (19.98 CD)	...Something To Be		1
14	12	13	25	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	3	3
15	NEW		1	COWBOY TROY RAYRAY/WARNER BROS. (NASHVILLE) 49316/WRN (18.98)	Loco Motive		15
16	NEW		1	NATALIE LATIUM/UNIVERSAL/UMRG (13.98)	Natalie		16
17	11	12	48	THE KILLERS ISLAND 002488*/IDJMG (13.98)	Hot Fuss	3	1
18	9	10	5	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Miks Jones?		3
19	26	22	34	GREATEST GAINER RASCAL FLATTS LYRIC STREET 165048/HOLLYWOOD (18.98)	Feels Like Today	3	1
20	NEW		1	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005		20
21	16	8	5	IL DIVO SYCO/COLUMBIA 98963/SONY MUSIC (18.98)	Il Divo		7
22	13	14	34	CIARA SHO'NUFF MUSIC/INE/LAFACE 82819*/ZOMBA (18.98/12.98)	Goodies	2	3
23	10	15	3	ELVIS PRESLEY RCA 97883/SONY BMG STRATEGIC MARKETING GROUP (19.98)	Elvis By The Presleys (Soundtrack)		10
24	17	18	26	GREEN DAY REPRISE 48772*/WARNER BROS. (18.98)	American Idiot	3	1
25	NEW		1	VAN MORRISON EXILE/POLYDOR/GEFFEN 004662/INTERSCOPE (13.98)	Magic Time		25
26	14	17	12	JACK JOHNSON JACK JOHNSON/BRUSHFIRE 004149*/UMRG (13.98)	In Between Dreams		1
27	27	25	33	KEITH URBAN CAPITOL (NASHVILLE) 77489 (19.98)	Be Here		1
28	25	6	3	SOUNDTRACK SONY CLASSICAL 94220/SONY MUSIC (18.98 CD/DVD)	Star Wars Episode III: Revenge Of The Sith		1
29	10	5	4	BRUCE SPRINGSTEEN COLUMBIA 93990*/SONY MUSIC (19.98 DD)	Devils & Dust		1
30	23	20	47	AKON SRC/UNIVERSAL 000860*/UMRG (13.98)	Troubles		14
31	24	21	18	VARIOUS ARTISTS SONY BMG/UNIVERSAL/EMI ZOMBA/EPIC 83983/SONY MUSIC (18.98)	Now 18		1
32	NEW		1	INSANE CLOWN POSSE PSYCHOPATHIC 40502 (5.98)	The Calm (EP)		32
33	6	–	2	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98)	Modern Day Drifter		3
34	20	11	4	BOBBY VALENTINO DTP/DEF JAM 004293*/IDJMG (13.98)	Disturbing The Peace Presents Bobby Valentino		2
35	40	30	18	SUGARLAND MERCURY 002172/UMGN (18.98)	Twice The Speed Of Life		30
36	43	33	54	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98)	Here For The Party	3	2
37	32	29	8	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		1
38	35	28	6	MUDVAYNE EPIC 80784/SONY MUSIC (18.98)	Lost And Found		1
39	36	35	18	THE GAME AFTERMATH G-UNIT 003562*/INTERSCOPE (13.98/8.98)	The Documentery	2	1
40	34	30	8	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 49300/WRN (18.98)	The Right To Bare Arms		1
41	37	35	9	FRANKIE J COLUMBIA 90645/SONY MUSIC (18.98)	The One		4
42	28	27	5	BECK INTERSCOPE 003481* (13.98)	Guero		2
43	33	23	16	MICHAEL BUBLE 143/REPRISE A89AG/WARNER BROS. (18.98)	It's Time		10
44	38	31	10	3 DOORS DOWN REPUBLIC/UNIVERSAL 00A018/UMRG (13.98)	Seventeen Days		1
45	31	18	4	JO DEE MESSINA CURB 78770 (18.98)	Delicious Surprise		7
46	21	–	2	VAN ZANT COLUMBIA 93500 SONY MUSIC (19.98)	Get Right With The Men		21
47	68	41	39	PACE SETTER TIM MCGRAW CURB 78458 (18.98)	Live Like You Were Dying	3	1
48	51	50	60	KENNY CHESNEY BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
49	29	9	3	FALL OUT BOY FUELED BY RAMEN/ISLAND 00A1A0/IDJMG (13.98)	From Under The Cork Tree		5
50	15	–	2	JOHN CENA & THA TRADEMARC WWE/COLUMBIA 92498 SONY MUSIC (18.98)	You Can't See Me		15



With 66,000 sold, "Rock" is the British band's first top 10 album in the U.S. since 1993. Quintet plans a covers album, titled "Yeah!," for September.



Former Houston Rockets dancer sashays onto the chart with 51,000. The Mexican singer shares management with Frankie J (No. 41) and Baby Bash (No. 182).

Nearly 9 million copies later, the set has charted nine singles on Hot R&B/Hip-Hop Songs. "Throwback" bullets at No. 68.



Singer sports a 33% gain after performing at the Academy of Country Music Awards and winning two. She is one of several artists to benefit from the ACMs. See Between the Bullets, page 66.

Publicity surrounding the funky quartet's next album, out June 7, helps push 4% gain for this one.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
51	30	19	4	AMERIE COLUMBIA 90783/SONY MUSIC (18.98)	Touch		5
52	50	52	5	ANNA NALICK COLUMBIA 90891/SONY MUSIC (11.98)	Wreck Of The Day		20
53	67	58	56	BIG & RICH WARNER BROS. (NASHVILLE) 49520/WRN (18.98)	Horse Of A Different Color	2	6
54	41	34	34	JOSS STONE S-CURVE 94807* (18.98)	Mind Body & Soul	•	11
55	59	43	17	KENNY CHESNEY BNA 61330/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair		1
56	45	45	24	LUDACRIS DTP/DEF JAM SOUTH 003483*/IDJMG (13.98/8.98)	The Red Light District		1
57	39	32	23	SOUNDTRACK REALLY USEFUL/SONY CLASSICAL 93521/SONY MUSIC (18.98)	The Phantom Of The Opera		18
58	47	48	28	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino		28
59	63	51	15	VARIOUS ARTISTS SONY BMG/WEA/UNIVERSAL 97287/RLG (18.98)	Totally Country Vol. 4	•	5
60	61	74	37	MY CHEMICAL ROMANCE REPRISE 48815 WARNER BROS. (18.98)	Three Cheers For Sweet Revenge	•	43
61	49	40	25	FANTASIA J 64235*/RMG (18.98)	Free Yourself		5
62	75	79	20	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	2	5
63	42	38	7	FAITH EVANS CAPITOL 77297* (18.98)	The First Lady	•	2
64	22	–	5	ROBERT PLANT AND THE STRANGE SENSATION ES PARANZA 82787-2/ATLANTIC/ATLANTIC/ATLANTIC (18.98)	Mighty Rearranger		22
65	48	68	22	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		48
66	54	77	30	PAPA ROACH EL TONAL/GEFFEN 003141/INTERSCOPE (13.98)	Getting Away With Murder	•	17
67	60	55	9	LIFEHOUSE GEFFEN 00A308/INTERSCOPE (13.98)	Lifehouse		10
68	53	47	6	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		4
69	56	56	24	JESSE MCCARTNEY HOLLYWOOD 162470 (18.98)	Beautiful Soul		16
70	57	54	23	EMINEM SHADY/AFTERMATH 003771*/INTERSCOPE (18.98/8.98)	Encore	5	1
71	70	49	28	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
72	62	62	61	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (18.98)	Greatest Hits		1
73	71	66	20	U2 INTERSCOPE 003013 (13.98)	How To Dismantle An Atomic Bomb	3	1
74	65	53	61	USHER LAFACE 83992/ZOMBA (18.98/12.98)	Confessions	9	1
75	54	44	21	JOHN LEGEND G.O.O.D./COLUMBIA 92778*/SONY MUSIC (18.98)	Get Lifted		6
76	72	67	45	CROSSFADE FB/COLUMBIA 87149/SONY MUSIC (12.98)	Crossfade	•	41
77	18	–	2	THE STARTING LINE DRIVE-THRU/GEFFEN 004686/INTERSCOPE (13.98)	Based On A True Story		18
78	73	57	106	MAROON5 OCTONE/J 50001*/RMG (18.98)	Songs About Jane	3	3
79	78	73	8	BEANIE SIGEL ODMG/CRIMINAL BACKGROUND 003082*/IDJMG (13.98/8.98)	The B. Coming		1
80	77	67	30	SIMPLE PLAN LAVA 93411*/AG (19.98 CD/DVD)	Still Not Getting Any...		3
81	69	46	4	BEN FOLDS EPIC 64191*/SONY MUSIC (19.98 DD)	Songs For Silverman		19
82	75	76	25	T.I. GRAND HUSTLE/ATLANTIC 83730*/AG (18.98)	Urban Legend		7
83	78	82	28	DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98)	Destiny Fulfilled	3	2
84	80	87	47	BREAKING BENJAMIN HOLLYWOOD 162429 (11.98)	We Are Not Alone	•	39
85	67	84	13	OMARION T.U.G./EPIC 82818/SONY MUSIC (18.98)	O	•	1
86	74	63	5	GARBAGE ALMO SOUNDS/GEFFEN 004185/INTERSCOPE (13.98)	Bleed Like Me		6
87	58	26	5	RYAN ADAMS AND THE CARDINALS LOST HIGHWAY 004343* (13.98)	Cold Roses		26
88	84	85	28	LIL JON & THE EAST SIDE BOYZ BME 2890*/TVT (17.98/11.98)	Crunk Juice	3	3
89	109	101	47	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 90558/SONY MUSIC (18.98)	You Do Your Thing	•	14
90	116	116	20	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48728/WRN (18.98)	Blake Shelton's Barn & Grill		28
91	96	93	9	QUEENS OF THE STONE AGE REKORDS REKORDS 004186/INTERSCOPE (13.98)	Lullabies To Paralyze		5
92	127	127	5	THE BRAVERY ISLAND 004193*/IDJMG (13.98)	The Bravery		18
93	81	59	38	RAY CHARLES HEAR 2248/CONCORD (18.98)	Genius Loves Company	3	1
94	87	99	25	HOWIE DAY EPIC 83560*/SONY MUSIC (12.98)	Stop All The World Now	•	46
95	44	–	2	SPOON MERGE 585* (15.98)	Gimme Fiction		44
96	92	72	33	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	3	1
97	90	75	7	DONNIE MCCLURKIN VERITY 64137/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	•	12
98	125	111	98	BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	8
99	83	65	5	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 5888A/SONY MUSIC (21.98 CD/DVD)	Three 6 Mafia Presents Choices II: The Setup		19
100	107	104	108	THE BLACK EYED PEAS A&M 002954/INTERSCOPE (18.98)	Elephunk	2	14

THE BILLBOARD 200 ARTIST INDEX

2PAC 194
3 DOORS DOWN 44
50 CENT 7
112 68
RYAN ADAMS AND THE CARDINALS 87
TRACE ADKINS 101
AKON 30
AMERIE 51
KEITH ANDERSON 132
BABY BASH 182
THE BABY EINSTEIN MUSIC BOX ORCHESTRA 193
JEFF BATES 148
THE BEACH BOYS 113
BEANIE SIGEL 79
BECK 42
BEE GEES 158
DIERKS BENTLEY 33
BEYONCE 183
BIG & RICH 53
THE BLACK EYED PEAS 100
BLOC PARTY 145
BONE THUGS-N-HARMONY 130
CHRIS BOTTI 190
BOWLING FOR SOUP 161
THE BRAVERY 92
BREAKING BENJAMIN 84
BRIGHT EYES 186, 200
BROOKS & DUNN 153
MICHAEL BUBLE 43
MARIAH CAREY 3
CASTING CROWNS 150
CELTIC WOMAN 176
JOHN CENA & THA TRADEMARC 50
RAY CHARLES 93, 151
KENNY CHESNEY 49, 55
CHEVELLE 157
CIARA 22
KELLY CLARKSON 14
COWBOY TROY 15
CREED 190
CROSSFADE 76
DADDY YANKEE 58
HOWIE DAY 94
DEF LEPPARD 10
GAVIN DEGRAW 107
DESTINY'S CHILD 83
EMINEM 70
FAITH EVANS 63
FALL OUT BOY 49
FANTASIA 61
BEN FOLDS 61
FRANKIE J 41
THE GAME 39
GARBAGE 98
GOOD CHARLOTTE 168
JOSH GRACIN 196
AMY GRANT 133
GREEN DAY 24
JOSH GROBAN 118
GUNS N' ROSES 72
HAWTHORNE HEIGHTS 109
HOT HOT HEAT 198
IL DIVO 21
INSANE CLOWN POSSE 32
JAY-Z/PARTY PEOPLE 196
LYFE JENNINGS 65
JET 151
BUDDY JEWELL 189
JACK JOHNSON 26
MIKE JONES 18
NORAH JONES 166
JUANES 137
KEANE 123
TOBY KEITH 2, 62, 174
KEM 5
ALICIA KEYS 119
KIDZ BOP KIDS 114
THE KILLERS 17
ALISON KRAUSS + UNION STATION 178
MIRANDA LAMBERT 134
LARRY THE CABLE GUY 40
AVRIL LAVIGNE 149
AMOS LEE 149
JOHN LEGEND 75
LIFEHOUSE 67
LIL JON & THE EAST SIDE BOYZ 88
LIL SCRAPPY/TRILLVILLE 187
LIMP BIZKIT 111
LOS LONELY BOYS 121
JENNIFER LOPEZ 104
LUDACRIS 56
LUNYTUNES & BABY RANKS 163
AIMEE MANN 139
MARIO 103
MAROON5 78
THE MARS VOLTA 115
DAVE MATTHEWS BAND 4
JOHN MAYER 120

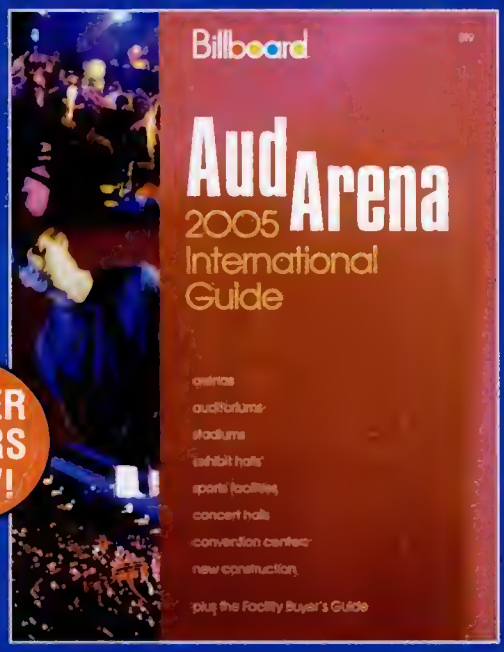
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JUN 4 2005

THE Billboard 200

SALES DATA COMPILED BY Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / ALBUM TITLE / DISTRIBUTING LABEL (PRICE)	PEAK POS.	WEEKS ON CHART
101	102	88	**TRACE ADKINS** [ARTISTS ANONYMOUS] (A-J/CD/CS)	Songs About Me	11
102	94	70	**VARIOUS ARTISTS** [TRIUMPH/ MUSIC CLUB CLASSICS/ HOTWIRE/PROVIDENT/ INTEGRITY] (22.98)	WOW #1's	56
103	93	85	**MARIO** [J/RMG] (A-J/CD/CS)	Turning Point	12
104	91	78	**JENNIFER LOPEZ** [EPIC/WORK/EPIC MUSIC] (19.98)	Rebirth	2
105	86	69	**PATRULLA 81** [SONY DISCOS] (12.98)	Divinas	54
106	80	37	**NIVEA** [JIVE] (A-J/CD/CS)	Complicated	37
107	114	117	**GAVIN DEGRAW** [J/RMG] (A-J/CD/CS)	Chariot - Stripped	14
108	NEW		**BOBBY PINSON** [TVT/ VOLCANO] (A-J/CD/CS) (17.98)	Men Like Me	1
109	143	134	**HAWTHORNE HEIGHTS** [VICTORY] (9.98)	The Silence In Black And White	104
110	95	83	**SOUNDTRACK** [WALT DISNEY/HOLLYWOOD/BUENA VISTA/MMG] (13.98)	Tyler Perry's Diary Of A Mad Black Woman	18
111	82	24	**LIMP BIZKIT** [FLAWLESS/ZOMBIE/INTERSCOPE] (12.98)	The Unquestionable Truth (Part 1)	24
112	105	107	**TRICK DADDY** [SLIP-N-SLIDE/ATLANTIC/ WEA] (16.98/ 12.98)	Thug Matrimony: Married To The Streets	6
113	119	122	**THE BEACH BOYS** [CAPITOL] (A-J/CD/CS)	The Very Best Of The Beach Boys: Sounds Of Summer	18
114	108	106	**KIDZ BOP KIDS** [KIDZ BOP] (A-J/CD/CS)	Kidz Bop 7	7
115	99	115	**THE MARS VOLTA** [GSL/ WARNER] (A-J/CD/CS) (9.98/7.98/MPL) (A-J/CD/CS)	Frances The Mute	4
116	106	90	**ALICIA KEYS** [J/RMG] (A-J/CD/CS)	The Diary Of Alicia Keys	3
117	112	112	**BROOKE VALENTINE** [JIVE] (A-J/CD/CS)	Chain Letter	16
118	98	69	**ORIGINAL BROADWAY CAST RECORDING** [DREAMWORKS/ INTERSCOPE] (A-J/CD/CS) (19.98)	Monty Python's Spamalot	59
119	110	81	**JOSH GROBAN** [REPRISE/ WARNER] (A-J/CD/CS) (12.98)	Closer	3
120	100	91	**JOHN MAYER** [AWARE/ COLUMBIA/ SME MUSIC] (19.98)	Heavier Things	3
121	103	81	**LOS LONELY BOYS** [OR/ EPIC] (A-J/CD/CS) (14.98)	Los Lonely Boys	2
122	118	114	**SOUNDTRACK** [FREE/ SONA/ LAVA/ WEA] (14.98)	Garden State	30
123	101	92	**KEANE** [A&M/ UMG] (9.98)	Hopes And Fears	8
124	113	105	**JOHN PRINE** [OH BOY] (A-J/CD/CS)	Fair & Square	11
125	117	120	**SLIPKNOT** [ROADRUNNER/ WMG] (18.98)	Vol. 3 (The Subliminal Verses)	2
126	115	108	**SNOOP DOGG** [DOGGYSTYLE/ GEFFEN/ INTERSCOPE] (A-J/CD/CS)	R&G (Rhythm & Gangsta): The Masterpiece	5
127	124	109	**LEE ANN WOMACK** [MCA NASHVILLE/ UMGN] (A-J/CD/CS) (18.98)	There's More Where That Came From	12
128	55	–	**VARIOUS ARTISTS** [WORD/ CURB/ WARNER] (A-J/CD/CS) (19.98)	Los Bendoleros: The First Don Omer Production	2
129	66	–	**LUCINDA WILLIAMS** [LOST HIGHWAY] (A-J/CD/CS) (18.98)	Live @ The Fillmore	66
130	126	129	**BONE THUGS-N-HARMONY** [KOCH] (A-J/CD/CS) (18.98)	Greatest Hits	66
131	132	148	**REBA MCENTIRE** [MCA NASHVILLE/ UMGN] (A-J/CD/CS) (19.98/ 12.98)	Room To Breathe	16
132	88	71	**KEITH ANDERSON** [DREAMWORKS NASHVILLE/ MMG] (A-J/CD/CS) (18.98)	Three Chord Country And American Rock & Roll	71
133	85	42	**AMY GRANT** [A&M/ UMG] (A-J/CD/CS) (9.98/ 7.98)	Rock Of Ages... Hymns & Faith	16
134	131	123	**MIRANDA LAMBERT** [EPIC/ SME NASHVILLE/ SME MUSIC] (17.98)	Kerosene	18
135	123	125	**SOUNDTRACK** [MILAN/ SONY BMG MUSIC ENTERTAINMENT] (A-J/CD/CS) (18.98)	The Phantom Of The Opera (Special Edition)	71
136	52	–	**TEAM SLEEP** [WARNER BROS.] (A-J/CD/CS) (18.98)	Team Sleep	2
137	120	102	**JUANES** [SURCO/ A&M/ INTERSCOPE/ LATMG] (A-J/CD/CS) (17.98)	Mi Sangre	36
138	104	60	**AIMEE MANN** [SUPEREGO] (A-J/CD/CS)	The Forgotten Arm	3
139	130	88	**MARTINA MCBRIDE** [RCA NASHVILLE/ SONY BMG] (A-J/CD/CS) (18.98/ 14.98)	Martina	4
140	144	130	**JEFF BATES** [LOST HIGHWAY] (A-J/CD/CS) (18.98/ 13.98)	Rainbow Man	11
141	111	98	**LISA MARIE PRESLEY** [CAPITOL] (A-J/CD/CS) (18.98)	Now What	3
142	151	165	**THE ROLLING STONES** [ABKCO/ VIRGIN] (A-J/CD/CS) (19.98)	The Best Of The Rolling Stones: Jump Back '71-'93	30
143	137	–	**VARIOUS ARTISTS** [WORD/ EMI CMG/ INTEGRITY/ CURB/ SPARROW] (A-J/CD/CS) (19.98)	Chosen Few: El Documentael	2
144	141	155	**PITBULL** [LIL' JOE/ TVT/ VOLCANO] (18.98/ 14.98)	M.I.A.M.I. (Money Is A Major Issue)	14
145	147	148	**BLOC PARTY** [WICHITA/ V2/ ATLANTIC] (A-J/CD/CS) (18.98)	Silent Alarm	114
146	133	135	**AVRIL LAVIGNE** [RCA/ LAVA] (A-J/CD/CS) (18.98)	Under My Skin	3
147	132	124	**MINT CONDITION** [CAPITOL/ MINT CONDITION] (A-J/CD/CS) (18.98)	Livin' The Luxury Brown	3
148	162	140	**LEANN RIMES** [CURB/ WARNER] (A-J/CD/CS) (18.98)	This Woman	3
149	139	–	**AMOS LEE** [BLUE NOTE] (A-J/CD/CS) (17.98)	Amos Lee	3
150	149	118	**CASTING CROWNS** [REACH STREET/ INTEGRITY] (A-J/CD/CS) (18.98)	Casting Crowns	56

The Mickey Mouse Club reunion special will be re-issued June 7 with bonus tracks and a DVD. Meanwhile, the set sees a 55% sales jump.

With a 21% gain, Waylon's son debuts on the chart. His tour with Keith begins June 10 in Charlotte, N.C.

The band's set sees a 33% gain—with an 82% jump at mass merchants to 29,000 of sales coming from Los Angeles.

Nine percent of the set's sales total is data (35,000) have been in a digital format. The year's best-selling digital album is Josh Groban's 'Closer' (23,000 out of 909,000).

Bright Eyes' best sales week since late March, up 40% courtesy of a $6.98 price tag at Target.

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST / ALBUM TITLE / DISTRIBUTING LABEL (PRICE)	PEAK POS.	WEEKS ON CHART
151	121	95	**RAY CHARLES** [RHINO/ CONCORD] (19.98/ 15.98)	Ray (Soundtrack)	8
152	140	142	**SWITCHFOOT** [COLUMBIA/ PROVIDENT/ SME MUSIC] (19.98)	The Beautiful Letdown	15
153	157	131	**BROOKS & DUNN** [ARISTA NASHVILLE/ BMG] (A-J/CD/CS) (18.98)	The Greatest Hits Collection II	7
154	135	138	**VARIOUS ARTISTS** [EMI CMG/ CAPITOL/ EMI CMG/ CAPITOL/ CAPITOL] (18.98)	Now 17	7
155	150	132	**VELVET REVOLVER** [RCA/ SUNSET/ MAVERICK] (A-J/CD/CS) (18.98)	Contraband	1
156	136	160	**BRITNEY SPEARS** [JIVE] (A-J/CD/CS) (18.98)	Greatest Hits: My Prerogative	4
157	153	187	**CHEVELLE** [EPIC/ SLEEPING GIANT/ SME MUSIC] (18.98)	This Type Of Thinking (Could Do Us In)	6
158	146	100	**BEE GEES** [POLYDOR/ UMGN/ MOTOWN] (19.98 CD/DVD)	Number Ones	23
159	169	145	**VARIOUS ARTISTS** [TRAFFIC/ EMI CMG] (19.98)	The Very Best Of Death Row	56
160	148	136	**VARIOUS ARTISTS** [NETTWERK] (18.98)	Disneymania 3: Music Stars Sing Disney . . . Their Way!	30
161	154	149	**BOWLING FOR SOUP** [SIDEONEDUMMY/ EPIC] (A-J/CD/CS) (18.98)	A Hangover You Don't Deserve	2
162	142	103	**VARIOUS ARTISTS** [WORD/ CURB/ WARNER/ INTEGRITY/ CMG] (19.98)	WOW Hits 2005	15
163	159	150	**LUNYTUNES & BABY RANKS** [ATL/ LIL WAYNE/ CASH MONEY/ UMGN] (A-J/CD/CS) (18.98)	Miss Flow 2	16
164	178	151	**RELIENT K** [FUEL/ ESSENTIAL/ ARTEMIS] (14.98)	MMHMM	15
165	174	177	**ORIGINAL BROADWAY CAST RECORDING** [DECCA BROADWAY/ UMGN/ DECCA BROADWAY] (A-J/CD/CS) (19.98)	Wicked	145
166	155	121	**NORAH JONES** [BLUE NOTE] (A-J/CD/CS) (18.98)	Feels Like Home	8
NEW	NEW		**SHOOTER JENNINGS** [LOST HIGHWAY] (A-J/CD/CS) (18.98)	Put The O Back In Country	167
168	187	188	**GOOD CHARLOTTE** [EPIC/ CHEMICAL ROAD/ SME MUSIC] (18.98)	The Chronicles Of Life And Death	3
169	181	162	**HOT HOT HEAT** [DEAD OCEAN/ SUB POP] (A-J/CD/CS) (18.98)	Elevator	34
170	186	–	**DON OMAR** [VI/ MACHETE] (A-J/CD/CS) (18.98)	The Last Don	178
171	181	–	**THEORY OF A DEADMAN** [ROADRUNNER/ WMG] (A-J/CD/CS) (18.98)	Gasoline	1
RE-ENTRY			**MODEST MOUSE** [EPIC/ SUNSET/ SME MUSIC] (18.98)	Good News For People Who Love Bad News	16
173	45		**STYX** [STAR/ EMI CMG] (18.98)	Big Bang Theory	2
174	RE-ENTRY		**TOBY KEITH** [DEA/ SHOWDOG/ SHOW DOG NASHVILLE/ UMGN] (A-J/CD/CS) (18.98)	Shock'n Y'All	83
175	128	94	**NEW ORDER** [RHINO/ WEA] (18.98)	Waiting For The Sirens' Call	4
176	195	139	**CELTIC WOMAN** [MANHATTAN/ EMI CMG] (18.98)	Celtic Woman	13
177	182	188	**DAMIEN RICE** [VECTOR/ WARNER BROS.] (18.98)	O	14
178	197	158	**ALISON KRAUSS + UNION STATION** [ROUNDER] (A-J/CD/CS)	Lonely Runs Both Ways	19
179	183	137	**VARIOUS ARTISTS** [CAPITOL/ EMI CMG/ CAPITOL] (18.98/ 12.98)	WOW Gospel 2005	25
180	168	171	**THE USED** [REPRISE/ WARNER BROS.] (18.98)	In Love And Death	8
181	172	158	**MOTLEY CRUE** [MOTLEY CRUE] (18.98)	Red, White & Crue	5
182	184	170	**BABY BASH** [SUAVE HOUSE/ KOCH/ MAMI] (17.98)	Super Saucy	17
183	179	172	**BEYONCE** [COLUMBIA/ SME MUSIC] (18.98/ 12.98)	Dangerously In Love	3
184	185	169	**2PAC** [AMARU/ MAKAVELI/ INTERSCOPE] (13.98/8.98)	Loyal To The Game	1
185	175	190	**SHINEDOWN** [ATLANTIC] (A-J/CD/CS) (18.98)	Leave A Whisper	53
186	198	159	**JOSH GRACIN** [LAFACE/ ZOMBA] (A-J/CD/CS) (18.98)	Josh Gracin	11
187	190	154	**LIL SCRAPPY/TRINA** [BME/ ATLANTIC/ WARNER BROS.] (18.98)	The King Of Crunk & BME Recordings Present	2
188	171	173	**BRIGHT EYES** [SADDLE CREEK] (A-J/CD/CS) (18.98)	I'm Wide Awake, It's Morning	3
189	163	95	**BUDDY JEWELL** [COLUMBIA NASHVILLE/ SONY BMG] (A-J/CD/CS) (18.98)	Times Like These	2
190	187	178	**CREED** [WIND-UP] (A-J/CD/CS) (18.98)	Greatest Hits	15
191	177	163	**JET** [ELEKTRA/ EEG] (A-J/CD/CS)	Get Born	36
192	158	126	**MADELEINE PEYROUX** [ATLANTIC] (A-J/CD/CS) (18.98)	Careless Love	1
193	200	–	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** [BABY EINSTEIN/ HOLLYWOOD] (A-J/CD/CS) (14.98)	Baby Einstein: Lullaby Classics	1
194	170	127	**VARIOUS ARTISTS** [CAPITOL/ EMI CMG/ CAPITOL] (18.98)	Grammy Nominees 2005	4
RE-ENTRY			**LOS TIGRES DEL NORTE** [FONOVISA] (A-J/CD/CS) (18.98)	Directo Al Corazon	46
196	164	161	**JAY-Z/LINKIN PARK** [ROC-A-FELLA/ WARNER BROS./ WARNER BROS.] (A-J/CD/CS) (18.98)	MTV Ultimate Mash-Ups Presents: Collision Course	3
197	188	164	**NELLY** [DERRTY/ FO' REAL/ UNIVERSITY/ UMGN] (18.98/ 8.98)	Suit	6
198	166	180	**PASSION WORSHIP BAND** [PASSION/ INTEGRITY] (18.98)	Passion: How Great Is Our God	74
199	170	129	**CHRIS BOTTI** [COLUMBIA/ SME MUSIC] (18.98/ 8)	Whan I Fall In Love	22
200	189	174	**BRIGHT EYES** [SADDLE CREEK] (A-J/CD/CS) (18.98)	Digital Ash In A Digital Urn	15

MARTINA MCBRIDE	139	MUDVAYNE	177	PAPA ROACH	46
JESSE MCCARTNEY	96	MY CHEMICAL ROMANCE	65	PASSION WORSHIP BAND	198
DONNIE MCCLURKIN	87			PATRULLA 81	105
REBA MCENTIRE	131	NAPPY ROOTS	76	MADELEINE PEYROUX	192
MCFLY	191	NEW ORDER	175	PITBULL	144
CHAMPION MEEK	83	NICKELBACK	15	POLYPHONIC SPREE	191
STING / SIR MIX-A-LOT	45	NELLY	197	ROBERT PLANT AND THE STRANGE SENSATION	84
MINT CONDITION	147	NEW ORDER	175		
MODEST MOUSE	172	NINE INCH NAILS	82		
MONTGOMERY GENTRY	69	NIVEA	106		
LISA MORRISON	29				
MOTLEY CRUE	181				

OLIVIA NEWTON-JOHN	49				
NORAH JONES	166				
NOTORIOUS B.I.G.	40				
OMAROSA	115				
DON OMAR	170				
OPIE & ANTHONY	63				
ORIGINAL BROADWAY CAST RECORDING	118, 165				
OUTKAST	3				

THE STARTLING LINE	77	DARREN SIMON	48		
DARIUS STEAGALL	69	THE PHANTOM OF THE OPERA	9		
JESSICA STEIN	190	OPERA	57		
GEORGE STRAIT	167	THE PHANTOM OF THE OPERA (SPECIAL EDITION)	135		
STYX	173	STRONG ENOUGH	122		
SUGARLAND	91	SUGARLAND	91		
SWITCHFOOT	152	STAR WARS EPISODE III: REVENGE OF THE SITH	24		
SYSTEM OF A DOWN	82	STAR WARS EPISODE III: REVENGE OF THE SITH	24		
BRITNEY SPEARS	156	THREE 6 MAFIA PRESENTS:	44		
STYX	173	THE RUNNING STONES	142		
SUGAR SPRINGSTEEN	29	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	110		

KEITH URBAN	87				
THE USED	180				
USHER	74				
VARIOUS ARTISTS	143, 150, 159, 160, 162, 169, 176, 179, 183, 194, 200				
ROBBY VALENTINO	34				
VIA DAY	194				
LOS BANDOLEROS: THE FIRST DON OMER PRODUCTION	128				
VOLCANO	108				

DANIELA VEGA	93				
VELVET REVOLVER	155				
VOLCANO	108				

THE WEST HOLLYWOOD ORCHESTRA	100				
WOW #1'S	102				
WOW GOSPEL 2005	179				
WOW HITS 2005	162				
WOW HITS 2	34				
LUCINDA WILLIAMS	129				
STING / SIR MIX-A-LOT	45				
LISA ANN WOMACK	127				

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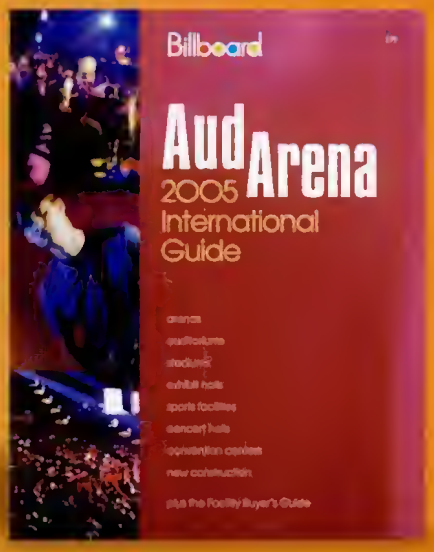
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JUN 4 2005

HOT 100 Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	**WE BELONG TOGETHER** 2 WKS MARIAH CAREY (ISLAND/IDJMG)
4	2	11	**DH** CIARA FEAT. LUDACRIS (SHO'NUFF MUSICLINE/LAFACE/ZOMBA)
4	3	9	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	4	8	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)
5	5	14	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
6	6	15	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	8	14	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)
8	7	25	**SINCE U BEEN GONE** KELLY CLARKSON (RCA/RMG)
9	10	16	**LONELY NO MORE** ROB THOMAS (MELISMA/ATLANTIC)
10	18	8	**GRIND WITH ME** PRETTY NICKY (ATLANTIC)
11	14	16	**LET ME GO** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
12	23	5	**BEHIND THESE HAZEL EYES** KELLY CLARKSON (RCA/RMG)
13	13	20	**BOULEVARD OF BROKEN DREAMS** GREEN DAY (REPRISE)
14	21	13	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
15	15	13	**U ALREADY KNOW** 112 FEAT. FOXY BROWN (SLIP 'N SLIDE/IDJMG)
16	19	12	**GIRLFIGHT** BROOKE VALENTINE (SUBLIMINAL/VIRGIN)
17	24	6	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)
18	9	19	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA)
19	11	18	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
20	12	13	**LONELY** AKON (SRC/UNIVERSAL/UMRG)
31	25	12	**MR. BRIGHTSIDE** THE KILLERS (ISLAND/IDJMG)
22	16	10	**GIRL** DESTINY'S CHILD (COLUMBIA)
23	32	6	**SWITCH** WILL SMITH (OVERBROOK/INTERSCOPE)
24	31	4	**TRAPPED IN THE CLOSET** R. KELLY (JIVE/ZOMBA)
25	26	6	**I'M A HUSTLA** CASSIDY (FIELD SURFACE/J RMG)
26	20	31	**LET ME LOVE YOU** MARIO (3RD STREET J/RMG)
27	22	26	**DISCO INFERNO** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
28	17	24	**SOME CUT** TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
29	27	20	**TRUTH IS** FANTASIA (J RMG)
21	36	7	**INCOMPLETE** BACKSTREET BOYS (JIVE/ZOMBA)
31	41	6	**MAKING MEMORIES OF US** KEITH URBAN (CAPITOL (NASHVILLE))
32	33	17	**SUGAR (GIMME SOME)** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
33	30	25	**KARMA** ALICIA KEYS (J/RMG)
34	34	32	**1, 2 STEP** CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
35	35	41	**BREAKAWAY** KELLY CLARKSON (WALT DISNEY-HOLLYWOOD)
36	29	20	**U DON'T KNOW ME** T.I. (QUAND MUSTLE/ATLANTIC)
37	28	10	**1 THING** AMERIE (COLUMBIA)
38	38	11	**HOW COULD YOU** MARIO (3RD STREET J/RMG)
39	49	3	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MINE/ATLANTIC)
40	45	9	**LOT OF LEAVIN' LEFT TO DO** DIERKS BENTLEY (CAPITOL (NASHVILLE))
41	39	24	**CAUGHT UP** USHER (LAFACE/ZOMBA)
42	42	12	**COLLIDE** HOWIE DAY (EPIC)
44	48	9	**SONGS ABOUT ME** TRACE ADKINS (CAPITOL (NASHVILLE))
44	52	5	**FAST CARS AND FREEDOM** RASCAL FLATTS (LYRIC STREET)
45	56	4	**GIVE ME THAT** WEERIE FEAT. GUN B (TRILL/ASYLUM)
46	37	11	**AGAIN** FAITH EVANS (CAPITOL)
47	54	5	**FREE YOURSELF** FANTASIA (J/RMG)
48	55	6	**HOLIDAY** GREEN DAY (REPRISE)
49	43	10	**HOMEWRECKER** GRETCHEN WILSON (EPIC (NASHVILLE)/EMN)
50	51	6	**DA MVP** MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN)

983 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, latin, and christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HOT PREDICT
1	1	11	**HOLLABACK GIRL** 3 WKS GWEN STEFANI (INTERSCOPE)	☆
2	2	27	**SINCE U BEEN GONE** KELLY CLARKSON (RCA/RMG)	☆
3	3	8	**BEHIND THESE HAZEL EYES** KELLY CLARKSON (RCA/RMG)	☆
4	4	15	**LET ME GO** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
4	8	6	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)	
6	7	14	**SWITCH** WILL SMITH (OVERBROOK/INTERSCOPE)	
7	8	7	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
8	5	13	**LONELY** AKON (SRC/UNIVERSAL/UMRG)	
4	20	5	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
10	10	15	**LONELY NO MORE** ROB THOMAS (MELISMA/ATLANTIC)	☆
11	13	8	**INCOMPLETE** BACKSTREET BOYS (JIVE/ZOMBA)	☆
12	12	13	**SUGAR (GIMME SOME)** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
13	15	14	**MR. BRIGHTSIDE** THE KILLERS (ISLAND/IDJMG)	☆
14	11	17	**KARMA** ALICIA KEYS (J/RMG)	☆
15	8	10	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA)	
16	16	20	**DISCO INFERNO** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
17	14	23	**BOULEVARD OF BROKEN DREAMS** GREEN DAY (REPRISE)	☆
18	17	11	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
19	23	9	**SCARS** PAPA ROACH (EL TONAL/GEFFEN)	☆
23	22	9	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
21	18	22	**CAUGHT UP** USHER (LAFACE/ZOMBA)	
23	28	4	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
23	25	30	**1, 2 STEP** CIARA (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
24	24	12	**COLLIDE** HOWIE DAY (EPIC)	☆
25	19	18	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	
26	27	6	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
27	21	16	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)	
28	26	24	**RICH GIRL** GWEN STEFANI FEAT. EVE (INTERSCOPE)	
23	30	11	**CHARIOT** DAVIN DEGRAW (J/RMG)	☆
30	29	28	**LET ME LOVE YOU** MARIO (3RD STREET J/RMG)	
31	33	5	**UNTITLED (HOW CAN THIS HAPPEN TO ME?)** SIMPLE PLAN (LAVA)	☆
32	31	7	**SHE'S NO YOU** JESSE MCCARTNEY (HOLLYWOOD)	
33	34	18	**HOW WE DO** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
34	38	3	**YOU AND ME** LIFEHOUSE (GEFFEN)	☆
23	39	3	**LISTEN TO YOUR HEART** D.H.T. (ROBBINS)	☆
36	41	6	**OKAY** NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	
37	32	9	**GIRL** DESTINY'S CHILD (COLUMBIA)	
38	35	17	**IT'S LIKE THAT** MARIAN CAREY (ISLAND/IDJMG)	
23	47	2	**HOW TO DEAL** FRANKIN J (COLUMBIA)	
40	43	5	**COLD** CROSSFADE (FBI/COLUMBIA)	☆
41	44	2	**GIRLFIGHT** BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
42	50	2	**HOLIDAY** GREEN DAY (REPRISE)	☆
43	40	26	**NUMB/ENCORE** JAY-Z/LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	☆
44	36	15	**ALMOST** BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
45	37	23	**MOCKINGBIRD** EMINEM (SHADY/AFTERMATH/INTERSCOPE)	☆
46	-	1	**GRIND WITH ME** PRETTY NICKY (ATLANTIC)	
47	42	7	**SOME CUT** TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
48	-	1	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
49	45	12	**O** DMARION (TUG/EPIC/SUM)	
50	46	27	**SOLDIER** DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	

115 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	**HOLLABACK GIRL** 6 WKS GWEN STEFANI (INTERSCOPE)	
4	6	6	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)	
3	2	8	**DON'T PHUNK WITH MY HEART** THE BLACK EYED PEAS (A&M/INTERSCOPE)	
4	25	2	**FEEL GOOD INC** GORILLAZ DE LA SOUL (PARLOPHONE/VIRGIN)	
5	3	14	**SWITCH** WILL SMITH (OVERBROOK/INTERSCOPE)	
4	17	7	**BEHIND THESE HAZEL EYES** KELLY CLARKSON (RCA/RMG)	
7	21	2	**ERRTIME** NELLY (DERRTY/UNIVERSAL/UMRG)	
8	8	22	**MR. BRIGHTSIDE** THE KILLERS (ISLAND/IDJMG)	●
4	7	8	**BEVERLY HILLS** WEEZER (GEFFEN)	
10	4	7	**INCOMPLETE** BACKSTREET BOYS (JIVE/ZOMBA)	
11	16	8	**B.Y.O.B.** SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
12	12	7	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
13	5	14	**LONELY NO MORE** ROB THOMAS (MELISMA/ATLANTIC)	
14	8	12	**LONELY** AKON (SRC/UNIVERSAL/UMRG)	
15	10	12	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
16	13	25	**SINCE U BEEN GONE** KELLY CLARKSON (RCA/RMG)	■
17	14	5	**SPEED OF SOUND** COLDPLAY (CAPITOL)	
18	15	9	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	
19	20	16	**SUGAR (GIMME SOME)** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
23	24	14	**YOU AND ME** LIFEHOUSE (GEFFEN)	
21	23	17	**COLLIDE** HOWIE DAY (EPIC)	
22	18	10	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	●
23	22	24	**RICH GIRL** GWEN STEFANI FEAT. EVE (INTERSCOPE)	■
24	19	6	**HOLIDAY** GREEN DAY (REPRISE)	
20	26	18	**LET ME GO** 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	
26	11	4	**AMERICAN BABY** ONYE MATTHEWS BAND (RCA/RMG)	
27	28	12	**SCARS** PAPA ROACH (EL TONAL/GEFFEN)	
28	27	20	**BOULEVARD OF BROKEN DREAMS** GREEN DAY (REPRISE)	■
29	26	32	**SOMEBODY TOLD ME** THE KILLERS (ISLAND/IDJMG)	■
20	51	2	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
31	30	30	**1, 2 STEP** CIARA (SHO'NUFF-MUSICLINE/JIVE/ZOMBA)	■
32	75	2	**100 YEARS** FIVE FOR FIGHTING (AWARE/COLUMBIA)	
33	41	2	**UNTITLED (HOW CAN THIS HAPPEN TO ME?)** SIMPLE PLAN (LAVA)	
34	31	32	**LET'S GET IT STARTED** THE BLACK EYED PEAR (A&M/INTERSCOPE)	■
23	39	6	**CHARIOT** DAVIN DEGRAW (J/RMG)	
23	36	5	**BREATHE (2 A.M.)** ANNA NALICK (COLUMBIA)	
37	37	32	**YEAH!** USHER FEAT. LIL JON & LUDACRIS (LAFACE/ZOMBA)	■
23	40	25	**BREAKAWAY** KELLY CLARKSON (WALT DISNEY/RCA/HOLLYWOOD/RMG)	●
23	64	13	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)	
40	32	11	**1 THING** AMERIE (COLUMBIA)	
41	36	14	**ALMOST** BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
42	35	22	**DISCO INFERNO** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	■
43	34	17	**IT'S LIKE THAT** MARIAN CAREY (ISLAND/IDJMG)	
40	-	1	**WORD PLAY** JASON MRAZ (ATLANTIC)	
45	44	18	**BLESS THE BROKEN ROAD** RASCAL FLATTS (LYRIC STREET)	
46	50	8	**GIRL** DESTINY'S CHILD (COLUMBIA)	
47	47	4	**MAKING MEMORIES OF US** KEITH URBAN (CAPITOL (NASHVILLE))	
48	73	2	**GRIND WITH ME** PRETTY NICKY (ATLANTIC)	
49	49	5	**GIRLFIGHT** BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	
50	45	4	**BEST OF YOU** FOO FIGHTERS (ROSWELL/RCA/RMG)	

HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	6	**WHEN YOU TELL ME THAT YOU LOVE ME** 5 WKS AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)	
2	2	8	**IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)** R. KELLY (JIVE/ZOMBA)	
3	3	5	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	6	14	**DO YOU BELIEVE IN MAGIC** ALY & A.J. (HOLLYWOOD)	
6	4	10	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)	
6	7	3	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
7	8	2	**SO FRESH** MIRANDA (WORLD AFFILIATED ENTERTAINMENT)	
8	8	5	**ONE WORD** KELLY OSBOURNE (SANCTUARY)	
9	9	18	**SOLDIER** DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA)	
10	15	15	**WE WILL BECOME SILHOUETTES/BE STILL MY HEART** THE POSTAL SERVICE (SUB POP)	
11	14	12	**DON'T CHA** TOM ALMAZE (ROCKHILL/UNIVERSAL/UMRG)	
12	13	8	**SATURDAY NIGHT** AARON CARTER (PARADISE TRANS CONTINENTAL)	
10	19	26	**GOTTA GO SOLO** PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)	
10	37	7	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)	
16	12	3	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA)	
16	15	12	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
17	11	5	**WHAT I GO TO SCHOOL FOR** BUSTED (UNIVERSAL/UMRG)	
12	20	14	**IT'S LIKE THAT** MARIAN CAREY (ISLAND/IDJMG)	
19	18	30	**LOSE MY BREATH** DESTINY'S CHILD (COLUMBIA)	
20	22	12	**I'M A HUSTLA** CASSIDY (FIELD SURFACE/J/RMG)	
21	26	14	**GUESS WHO LOVES YOU MORE** KANEEM DEVAUGHN (JIVE/ZOMBA)	
22	23	11	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
23	42	2	**BE ME** NUNA (BLAD PSYRCLE)	
24	28	7	**WE GOT THAT** COO COO CAL (FEATURIN DA TRUNK)	
25	21	15	**IF SHE WERE ANY OTHER WOMAN** BUDDY JEWELL (COLUMBIA (NASHVILLE))	
31	55	30	**I DON'T WANT TO BE** DAVIN DEGRAW (J/RMG)	■
62	48	13	**KARMA** ALICIA KEYS (J/RMG)	
53	-	1	**HELENA (SO LONG & GOODNIGHT)** MY CHEMICAL ROMANCE (REPRISE)	
54	52	14	**SITTING, WAITING, WISHING** JACK JOHNSON (JACK JOHNSON/BRUSHFIRE/UMRG)	
55	58	13	**TIME OF YOUR LIFE (GOOD RIDDANCE)** GREEN DAY (REPRISE)	●
56	42	12	**SIGNS** SNOOP DOGG (DOGGYSTYLE/STAR TRAK/GEFFEN)	
57	33	8	**THE HAND THAT FEEDS** NINE INCH NAILS (NOTHING/INTERSCOPE)	
23	68	24	**SAVE A HORSE (RIDE A COWBOY)** BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	●
23	-	2	**LA TORTURA** SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS/EPIC)	
60	54	26	**HOW WE DO** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	■
61	53	18	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA)	●
62	43	12	**NUMBER ONE SPOT** LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	
23	65	31	**SHE WILL BE LOVED** MAROON5 (OCTONE J/RMG)	■
40	-	1	**THAT'S WHAT I LOVE ABOUT SUNDAY** CRAIG MORGAN (BROKEN BOW)	
65	46	4	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
66	63	8	**BE YOURSELF** AUDIOSLAVE (EPIC/INTERSCOPE)	
67	61	32	**OVER AND OVER** NELLY FEAT. TIM MCGRAW (CURB/DERRTY-FO' REEL/UMRG)	■
68	-	10	**BABY GIRL** SUGARLAND (MERCURY)	
69	67	32	**AMERICAN IDIOT** GREEN DAY (REPRISE)	■
70	60	13	**DO SOMETHIN'** BRITNEY SPEARS (JIVE/ZOMBA)	
71	74	18	**JERK IT OUT** CALSARS (ASTRALWERKS/EMC)	●
72	59	26	**BEAUTIFUL SOUL** JESSE MCCARTNEY (HOLLYWOOD)	●
73	57	20	**LOOK WHAT YOU'VE DONE** JET (ELEKTRA/ATLANTIC)	●
74	-	1	**LYLA** DAISIS (EPIC)	
76	72	32	**1985** BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	■

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

Billboard HOT 100

JUN 4 2005

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	**WE BELONG TOGETHER** (1 WK) MARIAH CAREY (ISLAND/IDJMG)
2	1	10	HOLLABACK GIRL GWEN STEFANI (INTERSCOPE)
2	3	11	OH CIARA FEAT. LUDACRIS (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
2	4	11	JUST A LIL BIT 50 CENT (SHADY-AFTERMATH/INTERSCOPE)
2	6	7	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS (A&M/INTERSCOPE)
6	5	17	HATE IT OR LOVE IT THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
7	8	25	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)
2	18	7	BEHIND THESE HAZEL EYES KELLY CLARKSON (RCA/RMG)
9	11	14	SWITCH WILL SMITH (OVERBROOK/INTERSCOPE)
10	7	16	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
11	9	14	SLOW DOWN BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
12	12	17	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)
13	14	7	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)
14	10	15	LONELY AMOR (SRC UNIVERSAL/UMRG)
10	16	18	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMAG)
16	13	18	CANDY SHOP 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)
17	74	2	FEEL GOOD INC GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)
10	25	9	GRIND WITH ME PRETTY RICKY (ATLANTIC)
19	15	28	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)
20	19	15	WAIT (THE WHISPER SONG) YING YANG TWINS (COLLIPARK/TVT)
21	21	8	BEVERLY HILLS WEEZER (GEFFEN)
22	20	20	SUGAR (GIMME SOME) TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
23	24	14	GIRLFIGHT BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SURE/WAL/VIRGIN)
24	55	2	ERRTIME NELLY FEAT. JUNG TRU & KING JACOB (DERRTY/UNIVERSAL/UMRG)
25	17	19	OBSESSION (NO ES AMOR) FRANKIE J FEAT. BASY BASH (COLUMBIA)
26	26	17	COLLIDE HOWIE DAY (EPIC)
27	43	6	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
28	23	10	GIRL DESTINY'S CHILD (COLUMBIA)
29	30	5	SPEED OF SOUND COLDPLAY (CAPITOL)
30	37	15	BABY I'M BACK BARY NASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)
31	22	26	DISCO INFERNO 50 CENT (SHADY-AFTERMATH/INTERSCOPE)
32	31	9	HOLIDAY GREEN DAY (REPRISE)
33	42	16	YOU AND ME LIFEHOUSE (GEFFEN)
34	32	32	1, 2 STEP CIARA FEAT. MISSY ELLIOTT (SHO'NUFF-MUSIC/LINE/LAFACE/ZOMBA)
35	29	24	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)
36	49	5	DON'T CHA THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
37	34	14	U ALREADY KNOW 112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)
38	39	12	I'M A HUSTLA CASSIDY (FULL SURFACE/J/RMG)
39	41	17	SCARS PAPA ROACH (EL TONAL/GEFFEN)
40	38	41	BREAKAWAY KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)
41	28	17	1 THING AMERIE (COLUMBIA)
42	44	7	MAKING MEMORIES OF US KEITH URBAN (CAPITOL NASHVILLE)
43	35	33	LET ME LOVE YOU MARIO (3RD STREET J/RMG)
44	27	24	SOME CUT TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)
45	36	26	KARMA ALICIA KEYS (J/RMG)
46	40	17	GOIN' CRAZY NATALIE (LATIUM/UNIVERSAL/UMRG)
47	51	5	TRAPPED IN THE CLOSET R. KELLY (JIVE/ZOMBA)
48	46	26	CAUGHT UP USHER (LAFACE/ZOMBA)
49	59	9	CHARIOT DAVIN DEGRAW (J/RMG)
50	47	28	HOW WE DO THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)
51	57	10	LOT OF LEAVIN' LEFT TO DO DIERKS BENTLEY (CAPITOL NASHVILLE)
52	48	20	TRUTH IS FANTASIA (J/RMG)
53	33	4	AMERICAN BABY DAVE MATTHEWS BAND (RCA/RMG)
54	45	20	U DON'T KNOW ME T.I. (GRAND HUSTLE/ATLANTIC)
55	66	5	FAST CARS AND FREEDOM RASCAL FLATTS (LYRIC STREET)
56	60	6	BREATHE (2 A.M.) ANNA NALICK (COLUMBIA)
57	54	12	HOW COULD YOU MANIO (3RD STREET J/RMG)
58	71	19	THAT'S WHAT I LOVE ABOUT SUNDAY CRAIG MORGAN (BROKEN BOW)
59	61	11	SONGS ABOUT ME TRACE ADKINS (CAPITOL NASHVILLE)
60	50	9	THE HAND THAT FEEDS NINE INCH NAILS (NOTHING/INTERSCOPE)
61	80	5	LA TORTURA SHAKIRA FEAT. ALEJANDRO SANZ (SONY DISCOS)
62	56	11	HOMEWRECKER GRETCHEN WILSON (EPIC NASHVILLE/EMN)
63	73	3	UNTITLED (HOW CAN THIS HAPPEN TO ME?) SIMPLE PLAN (LAVA)
64	53	19	IT'S LIKE THAT MARIAH CAREY (ISLAND/IDJMG)
65	62	4	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)
66	84	5	GIVE ME THAT WEBBIE FEAT. GUNZ (TRILL/ASYLUM)
67	58	11	AGAIN FAITH EVANS (CAPITOL)
68	70	7	YOU'LL BE THERE GEORGE STRAIT (MCA NASHVILLE)
69	72	3	LOSE CONTROL MISSY ELLIOTT (THE GOLDMIND/ATLANTIC)
70	52	14	NUMBER ONE SPOT LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)
71	79	6	FREE YOURSELF FANTASIA (J/RMG)
72	67	11	BE YOURSELF AUDIOSLAVE (EPIC/INTERSCOPE)
73	65	16	ALMOST BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)
74	64	14	WHAT'S A GUY GOTTA DO JOE NICHOLS (UNIVERSAL SOUTH)
75	63	16	MY GIVE A DAMN'S BUSTED JO DEE MESSINA (CURB)
76	76	5	ALL BECAUSE OF YOU MARQUES HOUSTON FEAT. YOUNG ROME (TUG/UNIVERSAL/UMRG)
77	77	6	DA MVP MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN)
78	69	19	LOOK WHAT YOU'VE DONE JET (ELEKTRA/ATLANTIC)
79	90	3	SOMETHING MORE SUGARLAND (MERCURY)
80	–	1	AS GOOD AS I ONCE WAS TOBY KEITH (DREAMWORKS/NASHVILLE)
81	75	17	ANYTHING BUT MINE KENNY CHESNEY (BNA)
82	83	6	CATER 2 U DESTINY'S CHILD (COLUMBIA)
83	86	3	DIAMONDS FROM SIERRA LEONE KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
84	79	18	GONE MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)
85	93	2	LET ME HOLD YOU ROW WOW FEAT. OMARION (COLUMBIA)
86	85	14	SITTING, WAITING, WISHING JACK JOHNSON (BRUSHFIRE/UMRG)
87	–	1	LISTEN TO YOUR HEART D.H.T. (ROBBINS)
88	–	1	GET IT POPPIN' FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)
89	62	20	O OMARION (TUG/EPIC)
90	94	2	HOW TO DEAL FRANKIE J (COLUMBIA)
91	–	1	BACK THEN MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
92	97	20	NOTHIN' TO LOSE JOSH GRACIN (LYRIC STREET)
93	–	1	KEG IN THE CLOSET KENNY CHESNEY (BNA)
94	61	12	STILL TIPPIN' MIKE JONES (SWISHAHOUSE/ASYLUM/WARNER BROS.)
95	89	9	LA CAMISA NEGRA JUANES (SUBURBANO/UNIVERSAL LATINO)
96	91	3	SHE'S NO YOU JESSE MCCARTNEY (HOLLYWOOD)
97	–	1	DREAMS THE GAME (AFTERMATH/G-UNIT/INTERSCOPE)
98	–	1	MAKE HER FEEL GOOD TEARRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)
99	100	2	IF SOMETHING SHOULD HAPPEN DANNYL WORLEY (DREAMWORKS/NASHVILLE)
100	–	1	PICKIN' WILDFLOWERS KEITH ANDERSON (ARISTA NASHVILLE)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	**LONELY NO MORE** (4 WKS) ROB THOMAS (MELISMA/ATLANTIC)	☆
2	2	23	SINCE U BEEN GONE KELLY CLARKSON (RCA/RMG)	
3	3	27	BOULEVARD OF BROKEN DREAMS GREEN DAY (REPRISE)	
2	4	18	YOU AND ME LIFEHOUSE (GEFFEN)	
2	5	24	LET ME GO 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	☆
6	6	27	BREATHE (2 A.M.) ANNA NALICK (COLUMBIA)	☆
7	7	43	COLLIDE HOWIE DAY (EPIC)	☆
2	11	9	AMERICAN BABY DAVE MATTHEWS BAND (RCA/RMG)	
9	8	27	SUNDAY MORNING MAROON5 (OCTONE/J/RMG)	
10	10	33	GIVE A LITTLE BIT DOO DOO DOLLS (WARNER BROS.)	☆
11	9	30	LOOK WHAT YOU'VE DONE JET (ELEKTRA/ATLANTIC)	☆
12	12	19	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	☆
13	13	12	CHARIOT DAVIN DEGRAW (J/RMG)	
14	14	6	SPEED OF SOUND COLDPLAY (CAPITOL)	☆
17	17	14	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN U2 (INTERSCOPE)	
18	18	14	RICH GIRL GWEN STEFANI FEAT. EVE (INTERSCOPE)	
21	21	17	ALMOST BOWLING FOR SOUP (SILVERTONE/JIVE/ZOMBA)	
18	18	18	WHAT HAPPENS TOMORROW DURAN DURAN (EPIC)	
20	20	15	SITTING, WAITING, WISHING JACK JOHNSON (JACK JOHNSON BRUSHFIRE/UMRG)	☆
20	23	13	BETTER NOW COLLECTIVE SOUL (ELEKTRA)	
21	19	19	BEAUTIFUL SOUL JESSE MCCARTNEY (HOLLYWOOD)	
22	22	10	A LIFETIME BETTER THAN EZRA (SONG ARTEMIS)	
23	26	5	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)	☆
24	24	23	TRUE RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
22	26	11	ALMOST PERFECT INGHAM HILL (HOLLYWOOD)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	**BREAKAWAY** (13 WKS) KELLY CLARKSON (WALT DISNEY/HOLLYWOOD)	☆
2	3	50	HEAVEN LOS LONELY BOYS (OR/EPIC)	☆
3	2	16	HOME MICHAEL BUBLÉ (143/REPRISE)	☆
4	4	35	DAUGHTERS JOHN MAYER (AWARE/COLUMBIA)	☆
2	6	24	GIVE A LITTLE BIT DOO DOO DOLLS (WARNER BROS.)	☆
6	5	35	LIVE LIKE YOU WERE DYING TIM MCGRAW (CURB)	☆
7	9	15	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)	☆
8	7	35	SHE WILL BE LOVED MAROON5 (OCTONE/J/RMG)	☆
9	10	53	YOU'LL THINK OF ME KEITH URBAN (CAPITOL)	☆
10	9	38	IN MY DAUGHTER'S EYES MARTINA MCBRIDE (RCA NASHVILLE)	☆
11	12	38	I'LL BE AROUND DARYL HALL JOHN OATES (U-WATCH/OK-E)	☆
12	14	19	TRUE RYAN CABRERA (E.V.L.A./ATLANTIC)	☆
13	11	17	HOMESICK MERCYME (INO/CURB)	☆
14	13	59	THIS LOVE MAROON5 (OCTONE/J/RMG)	☆
15	15	18	SUNDAY MORNING MAROON5 (OCTONE/J/RMG)	☆
16	17	16	COLLIDE HOWIE DAY (EPIC)	☆
17	16	15	YOU ARE EVERYTHING VANESSA WILLIAMS (LAVA)	
19	19	6	INCOMPLETE BACKSTREET BOYS (JIVE/ZOMBA)	☆
16	16	6	DON'T! SHANIA TWAIN (MERCURY/IDJMG)	
20	22	6	HEAR ME (TEARS INTO WINE) JIM BRICKMAN FEAT. MICHAEL BOLTON (WINEHAM HILL/RCA VICTOR)	
21	20	6	THIS SIDE OF PARADISE BRYAN ADAMS (MERCURY/IDJMG)	
22	23	10	BREATHE (2 A.M.) ANNA NALICK (COLUMBIA)	
23	21	17	SUNSET BLVD SCOTT GRIMES (VELOCITY)	
24	30	3	OOH CHILD DARYL HALL JOHN OATES (U-WATCH/OK-E)	
25	25	4	NEW YORK CITY GIRL JOHN WAITE (NO BRAKES)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	**THE HAND THAT FEEDS** (2 WKS) NINE INCH NAILS (NOTHING/INTERSCOPE)	
2	2	19	HOLIDAY GREEN DAY (REPRISE)	☆
2	3	9	BEVERLY HILLS WEEZER (GEFFEN)	
2	4	5	BEST OF YOU FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
6	5	9	B.Y.O.B. SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	☆
2	8	5	SPEED OF SOUND COLDPLAY (CAPITOL)	☆
7	7	11	BE YOURSELF AUDIOSLAVE (EPIC/INTERSCOPE)	
8	6	16	E-PRO BECK (INTERSCOPE)	
9	9	5	BLUE ORCHID THE WHITE STRIPES (THIRD MAN/V2)	
10	10	15	HAPPY? MUDVAYNE (EPIC)	☆
11	11	6	REMEDY SEETHER (WIND-UP)	☆
12	20	3	CAN'T REPEAT THE OFFSPRING (COLUMBIA)	☆
10	18	3	YOUR TIME HAS COME AUDIOSLAVE (EPIC/INTERSCOPE)	
14	14	34	MR. BRIGHTSIDE THE KILLERS (ISLAND/IDJMG)	☆
18	12	19	THE CLINCHER CHEVELLE (EPIC)	
16	15	10	SMILE LIKE YOU MEAN IT THE KILLERS (ISLAND/IDJMG)	
17	13	19	LITTLE SISTER QUEENS OF THE STONE AGE (INTERSCOPE)	
10	17	13	AN HONEST MISTAKE THE BRAVERY (ISLAND/IDJMG)	
10	16	10	HELENA (SO LONG & GOODNIGHT) MY CHEMICAL ROMANCE (REPRISE)	
20	19	6	LYLA OASIS (EPIC)	
21	24	5	FEEL GOOD INC GORILLAZ/DE LA SOUL (PARLOPHONE/VIRGIN)	
22	21	11	WHEN I'M GONE (SADIE) NO ADDRESS (ATLANTIC)	
23	–	1	RIGHT HERE STAIND (FLIP/ATLANTIC)	☆
24	22	20	SOONER OR LATER BREAKING BENJAMIN (HOLLYWOOD)	☆
25	27	5	TAKE ME PAPA ROACH (EL TONAL/GEFFEN)	☆

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title. indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank
POP 100 AIRPLAY	
Mr. Brightside IDJMG (69.2)	13
Scars GEFFEN (66.7)	18
Just A Lil Bit INTERSCOPE (65.7)	22
Collide EPIC (77.3)	24
Chariot RMG (66.1)	29
Untitled (How Can This Happen To Me?) LAVA (77.4)	31
You And Me GEFFEN (70.5)	34
Listen To Your Heart ROBBINS (72.9)	35
Cold COLUMBIA (74.1)	40
Holiday REPRISE (73.4)	42
Fall To Pieces RMG (70.3)	–
Be My Escape CAPITOL (69.6)	–
ADULT TOP 40	
Holiday REPRISE (78.0)	35
Speed Of Sound CAPITOL (65.1)	14
Sitting, Waiting, Wishing UMRG (73.5)	19
Incomplete ZOMBA (77.0)	23
Almost Perfect HOLLYWOOD (75.7)	25
Behind These Hazel Eyes RMG (71.1)	29
Left Outside Alone COLUMBIA (72.3)	31
No Matter What IDJMG (68.3)	–
Scars GEFFEN (68.4)	–
ADULT CONTEMPORARY	
Collide EPIC (79.0)	18
Incomplete ZOMBA (71.7)	19
Boulevard Of Broken Dreams REPRISE (68.7)	33
Beautiful Soul HOLLYWOOD (70.8)	35
MODERN ROCK	
Right Here ATLANTIC (67.7)	23
Remedy WIND-UP (65.6)	11
Can't Repeat COLUMBIA (76.7)	12
Take Me GEFFEN (69.8)	25
Different COLUMBIA (67.4)	26
Stockholm Syndrome WARNER BROS (67.8)	31
Brother WARNER BROS (67.2)	–

HOT 100: The most popular singles and tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK:** 79 adult top 40 stations, 88 adult contemporary stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC.

The top singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUN 4 2005

TOP POP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT	PEAK POSITION
1	1	1	12	#1 2 WKS HOLLABACK GIRL (THE NEPTUNES / G STEFANI, PL WILLIAMS)	Gwen Stefani / INTERSCOPE		1
2	9	16	6	GG/AIRPLAY WE BELONG TOGETHER (DUPRI, M CAREY, M SEAL, M CAREY, J DUPRI, M SEAL, J AUSTIN) (BRISTOL, BABYFACE, S DEWAYNE, B MONICA, P MOTEN, S SLAL'I)	Mariah Carey / ISLAND/DJMG		2
3	2	4		DON'T PHUNK WITH MY HEART (W I J AM, W I J I AM, P BRISBE, S PARISH, JR, FULL FORCE)	The Black Eyed Peas / A&M/INTERSCOPE		2
4	6	10		BEHIND THESE HAZEL EYES (M MARTIN, L GOTTWALD, K CLARKSON, M SANDBERG, L GOTTWALD)	Kelly Clarkson / RCA/RMG		4
5	4	5	14	SWITCH (KWAME, W SMITH, K HOLLAND, L BENNETT)	Will Smith / OVERBROOK/INTERSCOPE		4
6	3	2		SINCE U BEEN GONE (M MARTIN, DR. LUKE, M SANDBERG, L GOTTWALD)	Kelly Clarkson / RCA/RMG	2	1
7	10	7	20	MR. BRIGHTSIDE (J SAUL'MAN, THE KILLERS, B FLOWERS, D KEUNING)	Tha Killara / ISLAND/DJMG		5
8	11	12		LET ME GO (JOHNNY K, B ARNOLD, M ROBERTS, E MARRELL, HENDERSON)	3 Doora Down / REPUBLIC/UNIVERSAL/UMRG		6
9	6	6	8	INCOMPLETE (D MUSKALA, D MUSKALA, L ROBBINS, J CALES)	Backstreet Boys / JIVE/ZOMBA		6
10	5	3		LONELY (A THIAM, A THIAM, B VINTON, G ALLEN)	Akon / SRC/UNIVERSAL/UMRG		3
11	7	8	16	LONELY NO MORE (M SERLETIC, R THOMAS)	Rob Thomas / MELISMA/ATLANTIC		6
12	16	21		OH (A HARRIS, V DAVIS, C HARRIS, A NARRIS, V DAVIS, C BRIDGES, B MUHAMMAD)	Ciara Featuring Ludacris / SHO'NUFF MUSIC/LINE/LAFACE/ZOMBA		12
13	12	9	18	HATE IT OR LOVE IT (COOL & DRE, D TRUE, C JACKSON, JR, A LYONS, M VALENZANO, R BAKER, R HARRIS, A FELDER)	Tha Game Featuring 50 Cent / AFTERMATH/G UNIT/INTERSCOPE		9
14	20	25		JUST A LIL BIT (S STORCH, C J ACKSON, JR, S STORCH)	50 Cent / SHADY/AFTERMATH/INTERSCOPE		14
15	13	15		SUGAR (GIMME SOME) (M PARISH, P JACKSON, A REN, M YOUNG, C BRIDGES) Trick Daddy Featuring Ludacris, Lil' Kim & Caa-Lo	SLIP N SLIDE/ATLANTIC		13
16	48	88	7	GREATEST GAINER/DIGITAL FEEL GOOO INC (DANGER MOUSE, GORILLAZ, COX, DRUNG, (GORILLAZ DE LA SOUL))	Gorillaz/De La Soul / PARLOPHONE/VIRGIN		16
17	23	27	10	SCARS (M BENSON, J JACOBY, S TOBIN, E [illegible])	Papa Roach / EL TONAL/GEFFEN		17
18	15	17		BOULEVARD OF BROKEN DREAMS (R CAVALLO, GREEN DAY, B JOE, GREEN DAY)	Green Day / REPRISE		1
19	16	14		KARMA (K BROTHERS, K BROTHERS, JR, T SMITH, A KEYS)	Alicia Keys / J/RMG		7
20	22	22		COLLIDE (YOUTH, T, K GRIFFIN)	Howie Day / EPIC		20
21	19	18		DISCO INFERNO (DANGEROUS, DR. DRE, C J ACKSON, JR, T CRAWFORD, P PITTS)	50 Cant / SHADY/AFTERMATH/INTERSCOPE		7
22	17	13		CANOY SHOP (S STUHLM, C J ACKSON, JR, S STORCH)	50 Cant Featuring Olivia / SHADY/AFTERMATH/INTERSCOPE		2
23	26	30	8	DON'T CHA (CEE LO, T CALLAWAY, T SMITH)	Tha Pussycat Dolls Featuring Busta Rhymes / A&M/INTERSCOPE		23
24	14	11		OBSESSION (NO ES AMOR) (M PEREZ, M ROMEO SANTOS)	Frankia J Faaturing Baby Bash / COLUMBIA		3
25	21	20		RICH GIRL (DR. LUKE, M PARISH, J BOCK, K DIDBUARDI, M ELCONDO, E JEFFERS, S HARNICK, C KREWSOFF, G GRETANA, K LEE)	Gwen Stefani Featuring Eve / INTERSCOPE		3
26	25	26		1, 2 STEP (JAZZE PHA, C HARRIS, P ALEXANDER, M ELLIOTT)	Ciara Featuring Missy Elliott / SHO'NUFF MUSIC/LINE/LAFACE/ZOMBA	2	1
27	43	–	2	ERRTIME (JAZZE PHA, NELLY, JUNG TRU, KING JACOB, P ALEXANDER, Z WALLACE)	Nally Faaturing Jung Tru & King Jacob / DERRTY/UNIVERSAL/UMRG		27
28	27	44		BEVERLY HILLS (R KUBIN, R C [illegible]OMO)	Waazar / GEFFEN		17
29	29	29		BABY I'M BACK (A THIAM, A THIAM, K BRYANT)	Baby Bash Featuring Akon / LATIUM/UNIVERSAL/UMRG		29
30	24	23		GOIN' CRAZY (GLASS AND D BOTTS, N ALVARADO, E MONTGOMERY, D BOTTS)	Natalia / LATIUM/UNIVERSAL/UMRG		16
31	26	24		CAUGHT UP (A HARRIS, V DAVIS, A HARRIS, V DAVIS, J BOYD, R TOBY)	Usher / LAFACE/ZOMBA		6
32	31	41		YOU AND ME (J ALAGIA, J WADE, J COLE)	Lifehouse / GEFFEN		23
33	32	40		CHARIOT (M KNIGHT, G DEGRAW)	Gavin DeGraw / J/RMG		32
34	40	52		B.Y.O.B. (R RUBIN, D MALAKIAN, D MALAKIAN, S TANKIAN)	System Of A Down / AMERICAN/COLUMBIA		34
35	38	49		UNTITLEO (HOW CAN THIS HAPPEN TO ME?) (R [illegible], [illegible] PLANT)	Simpla Plan / LAVA		35
36	34	28		SPEED OF SOUND (COLDPLAY, G BERRYMAN, J BUCKLAND, W CHAMPION, C MARTIN)	Coldplay / CAPITOL		14
37	33	32	8	HOLIDAY (R CAVALLO, GREEN DAY, B JOE, GREEN DAY)	Graan Day / REPRISE		26
38	35	37		IT'S LIKE THAT (J DUPRI, M CAREY, M SEAL, M CAREY, J DUPRI, M SEAL, J AUSTIN)	Mariah Carey / ISLAND/DJMG		20
39	37	39		LET ME LOVE YOU (S [illegible]ER, H [illegible]S STUDIO, K HOUFF, REO)	Mario / [illegible]RD STREET J/RMG		2
40	36	36		GIRL (N [illegible], [illegible] ANDRE, [illegible] KNOWLES, K ROWLAND, M WILLIAMS, POO [illegible]T'S, GARRETT, D DAVIS, E ROBINSON, A BEYONCE)	Destiny a Child / COLUMBIA		36
41	41	43		HOW WE DO (DR. DRE, M ELIZONDO, C J ACKSON, JR, J TAYLOR, A YOUNG, M ELIZONDO)	Tha Game Featuring 50 Cant / AFTERMATH/G UNIT/INTERSCOPE		11
42	42	45		SHE'S NO YOU (M GERRARD, M GERRARD, R NEVIL, J MCCARTNEY)	Jesse McCartney / HOLLYWOOD		42
43	39	35	10	ALMOST (S ANDERSON, J [illegible] REDDICK, B WALKER)	Bowling For Soup / SILVERTONE/JIVE/ZOMBA		23
44	47	48		GIRLFIGHT (J [illegible]M, [illegible] [illegible]NTINE DE JA[illegible]H SMITH, C A STEWART, P MARINELLA, PATTON)	Brooke Valentine Featuring Lil Jon & Big Boi / SUBLIMINAL/VIRGIN		44
45	51	54	4	LISTEN TO YOUR HEART (E THEE [illegible]VES, J WISSERS, THUNDER DEEJAY, (M PPERSSON, P GESSLE)	D.H.T. / ROBBINS		45
46	30	19		AMERICAN BABY (M BATSON, JO, J MATTHEWS, B TINSLEY, M BATSON)	Dava Matthawa Band / RCA/RMG		16
47	57	69	3	GRIND WITH ME (J JOHNSON, RIC O, J SMASH, C MATHIS, D SMITH, S SMITH, M COOPER, J SCHEFFER, D BAKER)	Pretty Ricky / ATLANTIC		47
48	45	33		1 THING (R [illegible]N, A M, M ROGERS, R HARRISON, S WALDEN)	Amaria / COLUMBIA		26
49	52	54	5	BREATHE (2 A.M.) (E [illegible], [illegible] SMITH, C [illegible]HEN, A RALICK)	Anna Nalick / COLUMBIA		49
50	49	47		NUMB/ENCORE (M [illegible]HINODA, [illegible]LINKIN PARK, S CARTER, K WEST)	Jay-Z/Linkin Park / ROC-A-FELLA, DEF JAM/WARNER BROS.		9
51	58	60	3	OKAY (J SMITH, [illegible]H SMITH, R [illegible]OSEPH, J GRIGSBY, T NALE, T NASH, N B HAMILTON)	Nivea Faaturing Lil Jon & YoungBloodZ / JIVE/ZOMBA		51
52	46	42		MOCKINGBIRD (EMINEM, L RESTO, EMINEM, M MATHERS, L RESTO)	Eminam / SHADY/AFTERMATH/INTERSCOPE		6
53	54	56	7	COLD (CRA[illegible]FADE (CROSSFADE))	Crossfada / EPIC/COLUMBIA		51
54	50	46		SOME CUT (J SMITH, [illegible]H SMITH, G PRINCE, L PRINCE, J GLAZE)	Trillvilla Faaturing Cutty / BME/WARNER BROS.		43
55	55	51	10	SLOW DOWN (TAM A BOB, (B WILSON, B ROBINSON, T KELLEY)	Bobby Valentino / DTP/DEF JAM/DJMG		51
56	44	31		WHEN YOU TELL ME THAT YOU LOVE ME (D CHILD, J BETTIS, A L HAMMOND)	American Idol Finalists Season 4 / RCA/RMG		25
57	53	50		LOOK WHAT YOU'VE DONE (D SARDY, IN CUTTER)	Jet / ELEKTRA/ATLANTIC		22
58	78	–	2	HOW TO DEAL (B M, CONNER, J BAUTISTA, B M COX)	Frankia J / COLUMBIA		58
59	HOT SHOT DEBUT		1	WOROPLAY (J DEUTSCH, R KADISH, J MRAZ, K KADISH)	Jason Mraz / ATLANTIC		59
60	62	61		BLESS THE BROKEN ROAD (M BRIGHT, M WILLIAMS, RASCAL FLATTS, (M HUMMON, B E BOYD, J HANNA)	Rascal Flatts / LYRIC STREET		59
61	59	53		SOLOIER (R HARRISON, B KNOWLES, @ KNOWLES, K ROWLAND, M WILLIAMS, R HARRISON, S GARRETT, D CARTER, C HARRIS)	Destiny's Child Featuring T.I. & Lil Wayne / COLUMBIA		5
62	67	65	3	SITTING, WAITING, WISHING (M [illegible]EALHEAD, J R [illegible]N, [illegible]N)	Jack Johnson / BRUSHFIRE/[illegible]		49
63	66	63	3	SUNDAY MORNING (M WALLACE, A [illegible]FINE, [illegible]ARMICHAEL)	Maroon5 / OCTONE/RMG		22
64	68	73	3	MAKING MEMORIES OF US (D HUFF, K URBAN, (A CROWELL)	Keith Urban / CAPITOL (NASHVILLE)		64
65	64	34	3	BEST OF YOU (N RASKULINECZ, FOO FIGHTERS, (FOO FIGHTERS))	Foo Fighters / ROSWELL/RCA/RMG		34
66	61	58	3	SIGNS (THE NEPTUNES, C BROADUS, PL WILLIAMS, C HEIGO, L CRAMMONS, R TAYLOR, C WILSON)	Snoop Dogg Featuring Charlie Wilson & Justin Timberlake / DOGGYSTYLE/STAR TRAK/GEFFEN		25
67	82	82	2	HELENA (SO LONG & GOODNIGHT) (M BENSON, (MY CHEMICAL ROMANCE))	My Chamical Romance / REPRISE		67
68	78	81	3	BRING EM OUT (SWAY BEATZ, J CARTER, T R BELL, K GAMBLE, R L CHAMBERS, C HARRIS, K BEAN)	T.I. / GRAND HUSTLE/ATLANTIC		41
69	56	59	3	THE HAND THAT FEEDS (TREZNOR, A MOULDER, (TREZNOR))	Nine Inch Nails / NOTHING/INTERSCOPE		31
70	65	80	3	LA TORTURA (S MEBARAK, R L MENDEZ, IS MEBARAK, R L FOCHOA)	Shakira Featuring Alejandro Sanz / SONY DISCOS		70
71	60	55	3	NUMBER ONE SPOT (DJ GREEN LANTERN, (Q JONES III, C BRIDGES, J D AGOSTINO)	Ludacris / DTP/DEF JAM SOUTH/DJMG		38
72	63	62	3	O (THE UNDEROOGS TANK, (N MASON, JR, D THOMAS, O BABBS, A DIXON, E DAWKINS)	Omarion / T.U.G./EPIC		30
73	73	71	3	JERK IT OUT (J AHLUND, T TORSSOR, M N BRAUER, (J AHLUND))	Caesars / ASTRALWERKS/EMC		43
74	NEW		1	THAT'S WHAT I LOVE ABOUT SUNDAY (C MORGAN, C [illegible]ISNELL, (A DOWSEY, M NARMORE)	Craig Morgan / BROKEN [illegible]		74
75	70	72	3	DO SOMETHIN' (BLOODSHY, AVANT, S LUNT, (C KARLSSON, P WINNBERG, N JONBACK, A HURTE))	Britney Spears / JIVE/ZOMBA		63
76	69	89	3	IN THE KITCHEN (R KELLY, (R KELLY))	R. Kelly / JIVE/ZOMBA		69
77	74	74	3	BE YOURSELF (R RUBIN, (AUDIOSLAVE))	Audioslave / EPIC/INTERSCOPE		33
78	66	67	3	GET BACK (THE MEDICINE MEN, TIC TOC, (C BAZILE, D BAZILE, C LAWSON, D VICKERS, C BRIDGES))	Ludacris / DTP/DEF JAM SOUTH/DJMG		14
79	80	77	3	BABY GIRL (C [illegible]NNIS, [illegible]H SMITH, K HALL, J NETTLES, T BLESER)	Sugarland / MERCURY		64
80	77	75	3	I'M A HUSTLA (SWAY BEATZ, (B PEASE, K DEAN, S CARTER, T V MOSLEY))	Cassidy / FULL SURFACE/J/RMG		78
81	79	78	3	WAIT (THE WHISPER SONG) (BEAT IN A77, (M CROOMS, O HOLMES, L JACKSON))	Ying Yang Twins / COLLIPARK/TVT		78
82	72	70	3	GET RIGHT (R HARRISON, C ROONEY, (R HARRISON, J BROWN))	Jannifar Lopez / EPIC		12
83	NEW		1	LYLA (M GALLAGHER, D SARDY, (N T GALLAGHER))	Oasis / EPIC		83
84	75	66	3	HOLO YOU OOWN (NICE BOYS, BRUNO, C ROONEY, (G CHRISTOPHER, G BRUNO, M RIDDICK, J CARTEGENA, C [illegible]ROONEY, TREATMAN, A BEATZ))	Jannifar Lopez Faaturing Fat Joe / EPIC		38
85	84	92	3	FALL TO PIECES (R MAIDA, (A LAVIGNE, R MAIDA))	Avril Lavigne / RCA/RMG		84
86	71	68	3	STILL TIPPIN' (S WILLIAMS, (PLANTON, M JONES, S THOMAS, M WATTS, H GUDRYS, WILLIAMS))	Mika Jonas Faaturing Slim Thug & Paul Wall / SWISHAHOUSE, ASYLUM/WARNER BROS.		64
87	NEW		1	TECHNOLOGIC (T BANGALTER, G DEHOMEM-CHRISTO, (T BANGALTER, G DEHOMEM-CHRISTO))	Daft Punk / VIRGIN		87
88	NEW		1	AN HONEST MISTAKE (T [illegible]S, [illegible]ENDICOTT)	Tha Bravery / ISLAND/DJMG		88
89	81	79	3	SOMEWHERE ONLY WE KNOW (A GRELY, (C NOLE, [illegible]LEY, T CHAPLIN, R HOUGH[illegible])	Keane / INTERSCOPE		41
90	86	84	3	HOLD YOU DOWN (SPRING MIX) (NICE BOYS, BRUNO, C ROONEY, (G CHRISTOPHER, G BRUNO, M RIDDICK, J CARTEGENA, C ROONEY, TREATMAN, A BEATZ))	Jannifar Lopez Faaturing Fat Joe / EPIC		84
91	94	–	2	LOT OF LEAVIN' LEFT TO DO (B BEAVERS, (B BEAVERS, D RUTTAN, D BENTLEY)	Diarks Bentley / CAPITOL (NASHVILLE)		91
92	NEW		1	ASS LIKE THAT (DR. DRE, M ELIZONDO, (M MATHERS, A YOUNG, M ELIZONDO, M BATSON, C POPE)	Eminem / SHADY/AFTERMATH/INTERSCOPE		92
93	NEW		1	AS GOOD AS I ONCE WAS (, STRICKLAND, T KEITH, (T KEITH, S EMERICK)	Toby Kaith / DREAMWORKS (NASHVILLE)		93
94	92	96	3	GONE (J [illegible]TEELE, (B DIPIERO, J STEELE))	Montgomary Gantry / COLUMBIA (NASHVILLE)		92
95	87	83	3	E-PRO (B HANSEN, THE DUST BROTHERS, (B HANSER, M SIMPSON, J KING, BEASTIE BOYS))	Back / INTERSCOPE		56
96	83	85	3	I LIKE IT (S CRICHTON, A MORRIS, (S CRICHTON, A MORRIS, H DE FRESNES))	Narcotic Thrust / YOSHITOSHI/ROBBINS		83
97	91	94	3	I PAY CHICKEN WITH THE TRAIN (B KENNY, J RICH, A [illegible]LEY, T COLEMAN, J RICH, A APARO)	Cowboy Troy / RAYBAW/WARNER BROS. (NASHVILLE/WAR)		81
98	NEW		1	GET IT POPPIN' (S STORCH, (J CARTEGENA, S STORCH))	Fat Joa Faaturing Nally / REPRISE/ATLANTIC		98
99	NEW		1	FAST CARS AND FREEDOM (M BRIGHT, M WILLIAMS, RASCAL F, WATTS, [illegible]LEVOX, R TNRASNER, W MOBLEY)	Rascal Flatts / LYRIC STREET		99
100	NEW		1	BACK THEN (S WILLIAMS, M WATTS, (M JONES))	Mika Jones / SWISHAHOUSE/ASYLUM/WARNER BROS.		100



Jason Mraz's debut hit, the single "Wild World" is a 2003 mainstream top 10 on the Hot 100.

Song builds on its exposure in iPod commercial to nearly triple its digital sales for the week. Debut by Daft Punk at No. 87 is also featured in Apple's campaign.

Song hit No. 1 on country chart in March and was finally released digitally May 10. Sells 6,500 downloads in the tracking week.



Through-and's album debuts at No. 1 on The Billboard 200; digital sales set increase by 30%. First single from that set climbs 16-11 on Hot Digital Songs.

BETWEEN THE BULLETS

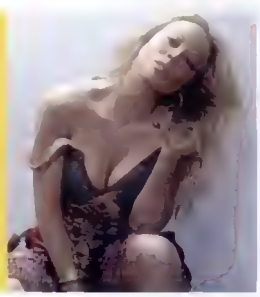
HOT 100 CROWN BELONGS TO CAREY

Mariah Carey returns to a very familiar place as "We Belong Together" summits on The Billboard Hot 100, her 16th No. 1 on that list.

The song's audience total of 157.5 million is almost 100 million more than Carey's prior best of 66.7 million impressions, attributed to "Heartbreaker" in October 1999.

The audience total is also the largest ever for a song at Island Def Jam Music Group.

—Silvio Pietroluongo



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SALES DATA COMPILED BY Nielsen SoundScan

Billboard R&B/HIP-HOP JUN 4 2005

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WK KEM MOTOWN 004232/UMRG (13.98)	Album II		1
2	1	1	8	MARIAH CAREY ISLAND 000943*/IDJMG (13.98)	The Emancipation Of Mimi		1
3	NEW		1	MEMPHIS BLEEK ROC-A-FELLA/DEF JAM 004164*/IDJMG (13.98)	534		3
4	2	3	3	MIKE JONES SWISHAHOUSE/ASYLUM 49340*/WARNER BROS. (18.98)	Who Is Mike Jones?		1
5	3	4	12	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98)	The Massacre	4	1
6	6	2	2	BOBBY VALENTINO DTP/DEF JAM 004993*/IDJMG (13.98)	Disturbing Tha Peace Presents Bobby Valentino		1
7	5	6	7	FAITH EVANS CAPITOL 72297* (18.98)	The First Lady	●	1
8	7	10	2	LYFE JENNINGS COLUMBIA 90446/SONY MUSIC (12.98)	Lyfe 268-192		7
9	8	7	24	CIARA SHOWTIME MUSIC/LINE/LAFACE 82618*/ZOMBA (18.98/12.98)	Goodies	2	1
10	6	5	4	AMERIE COLUMBIA 80763/SONY MUSIC (18.98)	Touch		3
11	9	8	28	FANTASIA J 64235* RMG (18.98)	Free Yourself	■	2
12	12	14	10	THE GAME AFTERMATH/G-UNIT 093562*/INTERSCOPE (13.98/8.98)	The Documentary	2	1
13	13	19	9	BEANIE SIGEL DSMG/CRIMINAL BACKGROUND 093082*/IDJMG (13.98/8.98)	The B. Coming		1
14	11	12	8	112 DEF SOUL 004471*/IDJMG (13.98)	Pleasure & Pain		2
15	10	–	2	JOHN CENA & THA TRADEMARC WWE COLUMBIA 82498 SONY MUSIC (18.98)	You Can't See Me		10
16	14	11	8	SOUNDTRACK HYPNOTIZE MINDS/COLUMBIA 58804 SONY MUSIC (21.98 CD/DVD) +	Three 6 Mafia Presents Choices II: The Setup		3
17	15	16	21	JOHN LEGEND G.O.O.D./COLUMBIA 92778*/SONY MUSIC (18.98)	Get Lifted	■	1
18	16	18	14	LUDACRIS DTP/DEF JAM SOUTH 003463*/IDJMG (13.98/8.98)	The Red Light District	■	1
19	23	23	13	GREATEST GAINER OMARION T.U.G./EPIC 82818/SONY MUSIC (18.98) ♫	O	●	1
20	25	26	10	BROOKE VALENTINE SUBLIMINAL 94228* VIRGIN (18.98)	Chain Letter		3
21	17	15	6	SOUNDTRACK ROWDY MEDIA/WB 004615/UMRG (13.98)	Tyler Perry's Diary Of A Mad Black Woman		6
22	22	25	3	DESTINY'S CHILD COLUMBIA 92595 SONY MUSIC (18.98) ♫	Destiny Fulfilled	3	1
23	21	26	8	FRANKIE J COLUMBIA 90945 SONY MUSIC (18.98)	The One		3
24	18	20	3	T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	■	1
25	18	17	47	AKON SRC/UNIVERSAL 000880*/UMRG (13.98)	Trouble	■	11
26	24	21	5	MINT CONDITION CAGED BIRD 0474 IMAGE (15.98 CD/DVD) +	Livin' The Luxury Brown		11
27	NEW		1	VARIOUS ARTISTS WARNER MUSIC GROUP/MG STRATEGIC MARKETING GROUP 74691/WARNER STRATEGIC MARKETING (18.98)	Totally Hits 2005		27
28	20	9	3	NIVEA JIVE 01150/ZOMBA (18.98)	Complicated		6
29	27	29	8	WILL SMITH OVERBROOK 004306*/INTERSCOPE (13.98)	Lost And Found		4
30	26	27	3	JOSS STONE S-CURVE 94887* (18.98)	Mind Body & Soul	●	16
31	29	22	2	DONNIE MCCLURKIN VERITY 64947/ZOMBA (17.98)	Psalms, Hymns & Spiritual Songs	●	5
32	31	30	3	USHER LAFACE 63983/ZOMBA (18.98/12.98)	Confessions	9	1
33	28	31	20	LIL JON & THE EAST SIDE BOYZ BME 2980*/TVT (13.98/11.98) +	Crunk Juice	2	2
34	30	32	3	MARIO 3RD STREET J 01985* RMG (18.98) ♫	Turning Point	■	2
35	RE-ENTRY		2	LIL' BOOSIE AND WEBBIE TRILL 6330 (17.98)	Gangsta Musik		35
36	32	24	2	Z-RO J PRINCE 98523/RAP-A-LOT 4 LIFE (17.98)	Let The Truth Be Told		14
37	33	33	6	EMINEM SHADY/AFTERMATH 003771* INTERSCOPE (19.98/8.98)	Encore	4	1
38	35	39	2	BONE THUGS-N-HARMONY RUTHLESS 25438 (18.98)	Greatest Hits		30
39	38	38	4	SNOOP DOGG DOGGYSTYLE/GEFFEN 003783* INTERSCOPE (13.98/8.98)	R&G (Rhythm & Gangsta): The Masterpiece	■	4
40	61	37	2	VARIOUS ARTISTS WORD-CURB/EMICMG/VERITY 85344/ZOMBA (19.98/17.98)	WOW Gospel 2005	●	13
41	39	42	2	PITBULL TVT (18.98/11.98)	M.I.A.M.I. (Money Is A Major Issue)	●	7
42	37	41	3	TRICK DADDY SLIPN'SLIDE/ATLANTIC 83677*/AG (19.98/12.98)	Thug Matrimony: Married To The Streets	●	1
43	42	40	28	ALICIA KEYS J 65742* RMG (18.98/15.98)	The Diary Of Alicia Keys	4	1
44	40	38	2	JENNIFER LOPEZ EPIC 90522* SONY MUSIC (18.98) ♫	Rebirth	■	2
45	36	35	2	BRIAN MCKNIGHT MOTOWN 003117/UMRG (13.98)	Gemini		2
46	36	36	2	TWEET THE GOLD MIND/ATLANTIC 82873*/AG (18.98)	It's Me Again		2
47	45	44	2	SMOKIE NORFUL EMI [illegible] 77795 (17.98)	Nothing Without You		15
48	50	–	2	LAVA HOUSE AND LIL BOOSIE, CLICK CLACK CONNECTION LAVA HOUSE 0001 (13.98)	United We Stand, Divided We Fall		48
49	47	47	2	2PAC AMARU 003881* INTERSCOPE (13.98/8.98)	Loyal To The Game	■	1
50	56	53	2	ANTHONY HAMILTON SO SOURCE 52157/ZOMBA (18.98)	Comin' From Where I'm From	■	6
51	54	55	17	GETO BOYS J PRINCE/RAP-A-LOT 4 LIFE 68502* ASYLUM (17.98)	The Foundation		3
52	45	43	3	LIL SCRAPPY/TRILLVILLE BME/REPRISE 48556* WARNER BROS. (18.98)	The King Of Crunk & BME Recordings Present	●	3
53	43	45	2	C-MURDER TRU 9900 KOCH (17.98)	The Truest $#!@ I Ever Said		6
54	51	73	2	MIKE JONES/DJ MICHAEL "5000" WATTS SWISHAHOUSE/ASYLUM 49341/WARNER BROS. (13.98)	Who Is Mike Jones?: Screwed & Chopped		51
55	58	65	24	CAM'RON ROC-A-FELLA/DEF JAM 002728*/IDJMG (13.98/8.98)	Purple Haze	●	4
56	52	57	2	JILL SCOTT HIDDEN BEACH/EPIC 82773*/SONY MUSIC (18.98)	Beautifully Human: Words And Sounds Vol. 2	●	1
57	59	48	2	PIMP C RAP-A-LOT 4 LIFE/J PRINCE 98521*/ASYLUM (17.98)	The Sweet James Jones Stones		7
58	53	52	101	BEYONCE COLUMBIA 86398*/SONY MUSIC (18.98/12.98)	Dangerously In Love	4	1
59	60	59	2	J MOSS GOSPO CENTRIC 70058/ZOMBA (17.98)	The J Moss Project		36
60	55	49	4	VARIOUS ARTISTS DEATH ROW 63060 (15.98)	The Very Best Of Death Row		40
61	NEW		1	JUNIOR M.A.F.I.A. MEGA MEDIA 01 (15.98)	Riot Musik		61
62	65	64	100	THE BLACK EYED PEAS A&M 002654/INTERSCOPE (18.98)	Elephunk	2	23
63	69	69	10	NELLY DERRTY/FO' REEL 003318*/UMRG (13.98/8.98)	Suit	2	1
64	49	46	7	BRANDY ATLANTIC 74647*/WARNER STRATEGIC MARKETING (18.98)	The Best Of Brandy		11
65	63	67	47	LIL WAYNE CASH MONEY 001537*/UMRG (13.98)	Tha Carter	●	2
66	48	19	3	SMOKEY ROBINSON MOTOWN 004130/UME (13.98)	My World: The Definitive Collection		19
67	62	61	10	BABY BASH LATIN/UNIVERSAL 094101/UMRG (13.98)	Super Saucy		7
68	57	66	8	MICAH STAMPLEY DEXTERITY SOUND 8699/EMI GOSPEL (17.98)	The Songbook Of Micah		57
69	61	54	2	PASTOR TROY MONEY AND THE POWER 7800 (18.98)	Face Off Pt. II		18
70	64	56	5	KURT CARR PROJECT GOSPO CENTRIC 70058 ZOMBA (17.98)	One Church		27
71	62	87	80	PACE SETTER JAY-Z ROC-A-FELLA/DEF JAM 001526*/IDJMG (13.98/8.98)	The Black Album	2	1
72	74	62	34	QUEEN LATIFAH VECTOR/LAFACE UNIT 803436/INTERSCOPE (13.98)	The Dana Owens Album	●	11
73	75	72	40	YOUNG BUCK G-UNIT 002972*/INTERSCOPE (13.98)	Straight Outta Ca$hville	■	2
74	77	70	20	NAS ILL WILL/COLUMBIA 92065*/SONY MUSIC (18.98)	Street's Disciple	●	2
75	71	71	2	ASHANTI THE INC./DEF JAM 003409*/IDJMG (13.98)	Concrete Rose	■	2

▸▸ FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT
1	2	53	#1 31 WKS GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	1	10	B.B. KING GEFFEN/CHRONICLES 009854/UME	The Ultimate Collection	
3	3	17	SONNY LANDRETH SUGAR HILL 3994	Grant Street	
4	4	4	MARCIA BALL ALLIGATOR 4903	Live! Down The Road	
5	6	61	AEROSMITH COLUMBIA 87015* SONY MUSIC	Honkin' On Bobo	●
6	6	9	TAB BENOIT TELARC BLUES 83622/TELARC	Fever For The Bayou	
7	11	29	SUSAN TEDESCHI NEW WEST 6065	Live From Austin TX	
8	6	61	ERIC CLAPTON DUCK/REPRISE 48423*/WARNER BROS.	Me And Mr Johnson	●
9	7	24	ERIC CLAPTON DUCK/REPRISE 48926/WARNER BROS. +	Sessions For Robert J	
10	10	11	RONNIE EARL/DUKE ROBILLARD STONY PLAIN 1103	The Duke Meets The Earl	
11	5	2	FLOYD TAYLOR MALACO 7518	No Doubt	
12	RE-ENTRY		VARIOUS ARTISTS MALACO 50799	Best Of Blues: 50 Hits	
13	RE-ENTRY		TOMMY CASTRO BLIND PIG 5094	Soul Shaker	
14	14	28	MARVIN SEASE MALACO 7518	Plays Haters	
15	RE-ENTRY		KEB' MO' OKEH/EPIC 86408 SONY MUSIC	Keep It Simple	

BETWEEN THE BULLETS

SOPHOMORE KEM GRADUATES

To the surprise of some, Kem's "Album II" opens at No. 1 on Top R&B/Hip-Hop Albums. He bows at No. 5 on The Billboard 200 with 140,000 copies, by far his best sales week.

The Motown artist's debut set, "Kemistry," peaked at No. 14 on the R&B list and No. 90 on the big chart. That 2003 album (600,000 units and counting) built a solid fan base that was clearly eager for Kem's new set.



Awareness was helped by Kem's adult R&B hit "I Can't Stop Loving You," as well as a May 17 profile on NPR's "News & Notes With Ed Gordon." The jazzy singer, who is often compared to Al Jarreau, starts a tour June 8 with Fantasia and Rashaan Patterson.

—Keith Caulfield

The most popular singles and tracks, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen SoundScan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUN 4 2005

R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	4	19	#1 1 WK GREATEST GAINER/AIRPLAY **WE BELONG TOGETHER**	Mariah Carey		1
2	1	1	24	**SLOW DOWN**	Bobby Valentino		1
3	3	2	20	**OH**	Ciara Featuring Ludacris		2
4	5	6		**WAIT (THE WHISPER SONG)**	Ying Yang Twins		4
5	4	3	12	**JUST A LIL BIT**	50 Cent		3
6	6	5		**U ALREADY KNOW**	112 Featuring Foxy Brown		3
7	8	23	7	**TRAPPED IN THE CLOSET**	R. Kelly		7
8	9	19	3	**I'M A HUSTLA**	Cassidy		8
9	7	7	27	**TRUTH IS**	Fantasia		2
10	11	12	11	**GIRL**	Destiny's Child		10
11	10	8	19	**AGAIN**	Faith Evans		7
12	18	16		**FREE YOURSELF**	Fantasia		12
13	17	22	10	**GRIND WITH ME**	Pretty Ricky		13
14	12	9	25	**1 THING**	Amerie		1
15	20	18	19	**GIVE ME THAT**	Webbie Featuring Bun B		15
16	15	15	24	**HOW COULD YOU**	Mario		15
17	13	14	21	**U DON'T KNOW ME**	T.I.		8
18	18	27	14	**CATER 2 U**	Destiny's Child		18
19	23	25	14	**ALL BECAUSE OF YOU**	Marques Houston Featuring Young Rome		19
20	14	13	20	**HATE IT OR LOVE IT**	The Game Featuring 50 Cent		1
21	16	11	24	**ORDINARY PEOPLE**	John Legend		4
22	21	24	7	**DA MVP**	Mary J. Blige Featuring The Game & 50 Cent		21
23	22	26	16	**IN THE KITCHEN**	R. Kelly		16
24	24	18	20	**LET ME LOVE YOU**	Mario	■	1
25	29	30	14	**MUST BE NICE**	Lyfe Jennings		25
26	31	35	4	**ASAP**	T.I.		26
27	30	37	8	**DIAMONDS FROM SIERRA LEONE**	Kanye West		27
28	27	28	9	**I CAN'T STOP LOVING YOU**	Kem		27
29	26	20	18	**GIRLFIGHT**	Brooke Valentine Featuring Lil Jon & Big Boi		13
30	25	17	18	**NUMBER ONE SPOT**	Ludacris		8
31	28	21	31	**SOME CUT**	Trillville Featuring Cutty		7
32	34	39	4	**DEM BOYZ**	Boyz N De Hood		32
33	45	54	4	**LET ME HOLD YOU**	Bow Wow Featuring Omarion		33
34	37	38	3	**MAKE HER FEEL GOOD**	Teairra Mari		34
35	40	50	8	**LOSE CONTROL**	Missy Elliott Featuring Ciara & Fat Man Scoop		35
36	35	34	10	**O**	Omarion		12
37	48	55	6	**BACK THEN**	Mike Jones		37
38	36	32	10	**CAN'T SATISFY HER**	t Wayne		31
39	33	33	20	**DROP IT LIKE IT'S HOT**	Snoop Dogg Featuring Pharrell	2	1
40	41	42	7	**(I JUST WANT IT) TO BE OVER**	Keyshia Cole		48
41	44	36	20	**LOVERS & FRIENDS** Lil Jon & The East Side Boyz Featuring Usher & Ludacris			2
42	58	49	3	**WELCOME TO JAMROCK**	Damian "Jr. Gong" Marley		42
43	HOT SHOT DEBUT		1	**PIMPIN' ALL OVER THE WORLD**	Ludacris Featuring Bobby Valentino		43
44	92	82	3	**HOLLABACK GIRL**	Gwen Stefani		44
45	54	61	4	**TOUCH**	Omarion		45
46	32	26	19	**CANOY SHOP**	50 Cent Featuring Olivia	●	1
47	39	31	27	**OKAY**	Nivea Featuring Lil Jon & YoungBloodZ		14
48	43	45	3	**THE CORNER**	Common Featuring The Last Poets		42
49	49	47	19	**EVERYTIME YOU GO AWAY**	Brian McKnight		39
50	46	46	11	**BRING EM OUT**	T.I.		8
51	51	53	8	**DON'T CHA**	The Pussycat Dolls Featuring Busta Rhymes		51
52	66	–	2	**GET IT POPPIN'**	Fat Joe Featuring Nelly		52
53	47	51	13	**ICY**	Gucci Mane Featuring Young Jeezy & Boo		47
54	55	57	4	**SO SEDUCTIVE**	Tony Yayo Featuring 50 Cent		54
55	42	40	11	**SO WHAT THE FUSS**	Stevie Wonder		34
56	NEW		1	**SO FRESH**	Mirende		56
57	50	43	7	**STILL TIPPIN'**	Mike Jones Featuring Slim Thug & Paul Wall		25
58	53	52	8	**GOTTA MAKE IT**	Trey Songz Featuring Twista		53
59	64	–	2	**DREAMS**	The Game		59
60	52	52	8	**GOTTA GO GOTTA LEAVE (TIRED)**	Vivian Green		52
61	62	76	3	**DEAR SUMMER**	Jay-Z		61
62	69	–	2	**ANO THEN WHAT**	Young Jeezy Featuring Mannie Fresh		62
63	57	58	9	**IT'S LIKE THAT**	Mariah Carey		17
64	62	65	8	**ERRTIME**	Nelly Featuring Jung Tru & King Jacob		60
65	77	74	3	**DOT COM**	Usher		65
66	68	89	17	**THROWBACK**	Usher		36
67	59	60	5	**GUESS WHO LOVES YOU MORE**	Raheem DeVaughn		38
68	65	59	6	**GET CRUNK**	Lil Jon & The East Side Boyz Featuring Bo Hagon		59
69	60	66	3	**LIKE THAT**	Memphis Bleek		47
70	58	66	5	**PURIFY ME**	Indie Arie		58
71	75	64	6	**SET IT OFF**	Young Gunz		52
72	83	70	13	**JUST A MOMENT**	Nas Featuring Quan		52
73	61	71	5	**I'M READY**	Mint Condition		61
74	NEW		1	**CHARLIE LAST NAME: WILSON**	Charlie Wilson		74
75	72	73	3	**MOTIVATION**	T.I.		66
76	74	60	12	**TOMA**	Pitbull Featuring Lil Jon		74
77	67	75	3	**WHERE DA AT?**	B.G. Featuring Homebwoi		67
78	70	–	2	**CROSS MY MIND**	Jill Scott		78
79	76	63	3	**SO WHAT (IF YOU GOT A BABY)**	Gerald Levert		49
80	78	81	10	**SITTIN SIDEWAYZ**	Paul Wall Featuring Big Pokey		63
81	90	85	3	**NECK OF THE WOODS**	Baby Featuring Lil Weyne		61
82	71	95	4	**BIG WHEELS**	Glass Joe		71
83	88	91	3	**I UNDERSTAND**	Smokie Norful		79
84	80	83	23	**GET RIGHT**	Jennifer Lopez	■	30
85	100	97	3	GREATEST GAINER/SALES **BE ME**	Ruff Ryders		85
86	84	–	2	**HEAVEN**	Mary Mary		84
87	73	77	7	**INCREDIBLE FEELIN'**	Slim Thug Featuring Jazze Pha		73
88	89	86	7	**WE GOT THAT**	Coo Coo Cal Featuring Juvenile		75
89	63	50	16	**SO MUCH MORE**	Fat Joe		34
90	94	87	15	**CAUGHT UP**	Je Rute Featuring Lloyd		65
91	79	48	3	**BABY MAMA**	Fantasia		16
92	98	–	2	**NUMBER ONE**	John Legend		92
93	97	69	13	**DON'T CHA**	Tori Alemaze		53
94	85	78	7	**LONELY**	Akon		57
95	99	90	3	**HYPNOTIC**	Syleena Johnson Featuring R. Kelly & Fabolous		61
96	61	67	17	**FEEL IT IN THE AIR**	Beenie Sigel Featuring Melissa		86
97	95	–	2	**AIN'T GOT NOTHING**	David Banner Featuring Magic & Lil' Boosie		95
98	91	72	6	**ALL I DO**	B5		71
99	87	83	4	**70 EAST**	C-Dash		83
100	RE-ENTRY		10	**TURN DA LIGHTS OFF**	Tweet Featuring Missy Elliott		39

Tamia's ninth No. 1 on this chart breaks a tie with Janet Jackson for most No. 1s by a female artist since 1990. Song also tops The Billboard Hot 100 and Rhythmic Top 40 charts.

Tiffo's 10th top 10 places it first among modern-day female groups. En Vogue, TLC, SWV and Xscape are left trailing with nine each.

Universal recently picked up promotion and distribution for Houston's album "Naked," which is set to chart next issue.





Miranda, at No. 56, also debuts at No. 2 on Hot R&B/Hip-Hop Sales.

Common, at No. 49, could sell 230,000 or more of his new album in its first week. Should bow at No. 1 on Top R&B/Hip-Hop Albums next issue.

BETWEEN THE BULLETS

FANTASIA SETS ADULT R&B RECORD

Last issue, Fantasia became the first female artist to have three of the top five songs on the Adult R&B chart. This week, she notches an even more impressive feat by placing two of the top three songs on that chart, as "Truth Is" holds at No. 2 while "Free Yourself" climbs 5-3.



Since the inception of the Adult R&B list in 1994 in Billboard Radio Monitor, no artist—female, male, duo or group—has ever been represented in two of the top three titles. —*Silvio Pietroluongo*

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 137 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

Billboard R&B/HIP-HOP

JUN 4 2005

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HITPREDICTOR
1	2	10	**#1 1 WK** **WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)	☆
2	1	24	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
3	3	20	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
4	4	17	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
5	5	11	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
6	6	17	**U ALREADY KNOW** 112 FEAT. FOXY BROWN (DEF SOUL/IDJMG)	☆
7	8	7	**TRAPPED IN THE CLOSET** R. KELLY (JIVE/ZOMBA)	☆
8	7	27	**TRUTH IS** FANTASIA (J/RMG)	☆
9	10	23	**I'M A HUSTLA** CASSIDY (FULL SURFACE/J/RMG)	☆
10	11	11	**GIRL** DESTINY'S CHILD (COLUMBIA/SUM)	☆
11	16	15	**FREE YOURSELF** FANTASIA (J/RMG)	☆
12	9	15	**AGAIN** FAITH EVANS (CAPITOL)	☆
13	16	10	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)	☆
14	20	19	**GIVE ME THAT** WEBBIE FEAT. SUN B (TRU/L/ASYLUM)	
15	12	20	**1 THING** AMERIE (COLUMBIA/SUM)	
16	13	25	**U DON'T KNOW ME** T.I. (GRAND HUSTLE/ATLANTIC)	☆
17	15	14	**HOW COULD YOU** MARIO (3RD STREET/J/RMG)	☆
18	17	14	**CATER 2 U** DESTINY'S CHILD (COLUMBIA/SUM)	
19	22	13	**ALL BECAUSE OF YOU** MARDUES HOUSTON FEAT. YOUNG ROME (T.U.G./UNIVERSAL/UMRG)	☆
20	14	20	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	☆
21	19	26	**ORDINARY PEOPLE** JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
22	21	7	**DA MVP** MARY J. BLIGE FEAT. THE GAME & 50 CENT (GEFFEN/INTERSCOPE)	☆
23	23	35	**LET ME LOVE YOU** MARIO (3RD STREET/J/RMG)	☆
24	26	14	**MUST BE NICE** LYFE JENNINGS (COLUMBIA/SUM)	☆
25	30	8	**ASAP** T.I. (GRAND HUSTLE/ATLANTIC)	☆
26	29	5	**DIAMONDS FROM SIERRA LEONE** KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
27	28	18	**I CAN'T STOP LOVING YOU** KEM (MOTOWN/UMRG)	
28	25	18	**GIRLFIGHT** BROOKE VALENTINE (SUBLIMINAL/VIRGIN)	☆
29	24	19	**NUMBER ONE SPOT** LUDACRIS (DTP/DEF JAM SOUTH/IDJMG)	☆
30	27	31	**SOME CUT** TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
31	32	12	**DEM BOYZ** BOYZ N DA HOOD (BAD BOY)	
32	42	4	**LET ME HOLD YOU** BOW WOW FEAT. OMARION (COLUMBIA/SUM)	
33	38	5	**LOSE CONTROL** MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
34	40	7	**MAKE HER FEEL GOOD** TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)	
35	45	5	**BACK THEN** MIKE JONES (SWISHAHOUSE/ASYLUM-WARNER BROS.)	
36	34	14	**CAN'T SATISFY HER** LIL WAYNE (VP)	
37	35	25	**O** OMARION (T.U.G./EPIC/SUM)	☆
38	41	28	**LOVERS & FRIENDS** LIL JON & THE EAST SIDE BOYZ (BME/TVT)	☆
39	33	39	**DROP IT LIKE IT'S HOT** SNOOP DOGG FEAT. PHARRELL (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
40	53	5	**WELCOME TO JAMROCK** DAMIAN "JR. GONG" MARLEY (GHETTO YOUTHS/TUFF GONG)	
41	43	6	**(I JUST WANT IT) TO BE OVER** KEYSHIA COLE (A&M/INTERSCOPE)	
42		1	**PIMPIN' ALL OVER THE WORLD** LUDACRIS FEAT. BOBBY VALENTINO (DTP/DEF JAM SOUTH/IDJMG)	☆
43	51	4	**TOUCH** OMARION (T.U.G./EPIC/SUM)	
44	31	19	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
45	37	27	**OKAY** NIVEA (JIVE/ZOMBA)	☆
46	48	16	**EVERYTIME YOU GO AWAY** BRIAN MCKNIGHT (MOTOWN/UMRG)	
47	60	2	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
48	46	31	**BRING EM OUT** T.I. (GRAND HUSTLE/ATLANTIC)	
49	44	13	**ICY** GUCCI MANE (BIG CAT)	
50	52	4	**SO SEDUCTIVE** TONY YAYO FEAT. 50 CENT (G-UNIT/INTERSCOPE)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	**#1 3 WKS** **I CAN'T STOP LOVING YOU** KEM (MOTOWN/UMRG)
2	2	27	**TRUTH IS** FANTASIA (J/RMG)
3	5	10	**FREE YOURSELF** FANTASIA (J/RMG)
4	6	24	**EVERYTIME YOU GO AWAY** BRIAN MCKNIGHT (MOTOWN/UMRG)
5	7	15	**AGAIN** FAITH EVANS (CAPITOL)
6	4	21	**ORDINARY PEOPLE** JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)
7	3	11	**SO WHAT THE FUSS** STEVIE WONDER (MOTOWN/UMRG)
8	8	41	**FOREVER, FOR ALWAYS, FOR LOVE** LALAH HATHAWAY (GRP/VERVE)
9	9	26	**LET ME LOVE YOU** MARIO (3RD STREET/J/RMG)
10	11	14	**I'M READY** MINT CONDITION (CAGED BIRD/IMAGE)
11	12	10	**GIRL** DESTINY'S CHILD (COLUMBIA/SUM)
12	13	5	**PURIFY ME** INDIA.ARIE (RUWDY/MOTOWN/UMRG)
13	10	18	**SO WHAT (IF YOU GOT A BABY)** GERALD LEVERT (ATLANTIC)
14	14	30	**WHATEVER** JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
15	15	52	**DIARY** ALICIA KEYS FEAT. TONY! TONI! TONE! (J/RMG)
16	22	4	**WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)
17	25	4	**TRAPPED IN THE CLOSET** R. KELLY (JIVE/ZOMBA)
18	18	4	**SERIOUS** ANITA BAKER (BLUE NOTE/VIRGIN)
19	20	22	**GUESS WHO LOVES YOU MORE** RAHEEM DEVAUGHN (JIVE/ZOMBA)
20	18	3	**CROSS MY MIND** JILL SCOTT (HIDDEN BEACH/EPIC/SUM)
21	19	9	**I UNDERSTAND** SMOKIE NORFUL (EMI GOSPEL)
22	17	15	**PERFECT TO ME** AL GREEN (BLUE NOTE/VIRGIN)
23	23	10	**WE MUST PRAISE** J. MOSS (GOSPO CENTRIC/ZOMBA)
24	26	4	**MY WORLD** SMOKEY ROBINSON (MOTOWN/UME)
25	27	5	**IMAGINATION** THE O'JAYS (SANCTUARY URBAN)

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	**#1 6 WKS** **IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)** R. KELLY (JIVE/ZOMBA)
2	–	1	**SO FRESH** MIRANDA (WORLD AFFILIATED ENTERTAINMENT)
3	2	5	**DON'T CHA** THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	3	4	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
5	4	5	**BIG WHEELS** GLASS JOE FEAT. PRETTY RICKY (FELONIOUS)
6	12	3	**BE ME** RUIN (BLAO PSYNCLE)
7	8	7	**WE GOT THAT** COO COO CAL (FVS/IN DA TRUNK)
8	9	14	**GUESS WHO LOVES YOU MORE** RAHEEM DEVAUGHN (JIVE/ZOMBA)
9	11	11	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)
10	21	26	**GOTTA GO SOLO** PATTI LABELLE FEAT. RON ISLEY (DEF SOUL CLASSICS/IDJMG)
11	19	13	**DON'T CHA** TORI ALAMAZE (ROCKNRLL/UNIVERSAL/UMRG)
12	6	12	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)
13	7	7	**70 EAST** C-DASH (ZENRA)
14	34	8	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)
15	14	12	**I'M A HUSTLA** CASSIDY (FULL SURFACE/J/RMG)
16	17	14	**IT'S LIKE THAT** MARIAH CAREY (ISLAND/IDJMG)
17	25	10	**EVERYDAY LOVE** MONEY & THE CURRENCY CLICK (CURRENCY GLOBAL/BOLAMAN'S TALKING ONUM)
18	10	3	**GOTTA GO GOTTA LEAVE (TIRED)** VIVIAN GREEN (COLUMBIA SUM)
19	5	8	**CITY BOY WIT' IT** TOM G (GIGANTIC)
20	–	8	**1 THING** AMERIE (COLUMBIA/SUM)
21	10	7	**GUTTA LIVIN** G MENACE (GUTTA BOY/BOLAMAN'S TALKING DRUM)
22	20	9	**GET EM UP** MAR-V (COOL MILLION)
23	15	12	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)
24	22	21	**SOLDIER** DESTINY'S CHILD FEAT. T.I. & LIL WAYNE (COLUMBIA/SUM)
25	18	4	**MAKE HER FEEL GOOD** TEAIRRA MARI (ROC-A-FELLA/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HITPREDICTOR
1	2	9	**#1 1 WK** **WE BELONG TOGETHER** MARIAH CAREY (ISLAND/IDJMG)	☆
2	3	9	**JUST A LIL BIT** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
3	1	11	**OH** CIARA FEAT. LUDACRIS (SHO'NUFF-MUSICLINE/LAFACE/ZOMBA)	☆
4	5	8	**HOLLABACK GIRL** GWEN STEFANI (INTERSCOPE)	☆
5	4	14	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT (AFTERMATH/G-UNIT/INTERSCOPE)	
6	8	10	**GRIND WITH ME** PRETTY RICKY (ATLANTIC)	☆
7	7	14	**GIRLFIGHT** BROOKE VALENTINE FEAT. LIL JON & BIG BOI (SUBLIMINAL/VIRGIN)	☆
8	6	15	**SOME CUT** TRILLVILLE FEAT. CUTTY (BME/WARNER BROS.)	
9	9	16	**SLOW DOWN** BOBBY VALENTINO (DTP/DEF JAM/IDJMG)	
10	10	19	**CANDY SHOP** 50 CENT FEAT. OLIVIA (SHADY/AFTERMATH/INTERSCOPE)	☆
11	11	19	**BABY I'M BACK** BABY BASH FEAT. AKON (LATIUM/UNIVERSAL/UMRG)	
12	14	4	**LOSE CONTROL** MISSY ELLIOTT FEAT. CIARA & FAT MAN SCOOP (THE GOLD MIND/ATLANTIC)	☆
13	17	0	**HOW TO DEAL** FRANKIE J (COLUMBIA/SUM)	
14	12	20	**OBSESSION (NO ES AMOR)** FRANKIE J FEAT. BABY BASH (COLUMBIA/SUM)	☆
15	13	15	**WAIT (THE WHISPER SONG)** YING YANG TWINS (COLLIPARK/TVT)	
16	15	15	**LONELY** AKON (SRC/UNIVERSAL/UMRG)	
17	10	24	**GOIN' CRAZY** NATALIE (LATIUM/UNIVERSAL/UMRG)	
18	29	2	**GET IT POPPIN'** FAT JOE FEAT. NELLY (TERROR SQUAD/ATLANTIC)	
19	23	12	**HOW COULD YOU** MARIO (3RD STREET/J/RMG)	☆
20	27	4	**ENERGY** NATALIE FEAT. BABY BASH (LATIUM/UNIVERSAL/UMRG)	
21	22	7	**I'M A HUSTLA** CASSIDY (FULL SURFACE/J/RMG)	☆
22	20	12	**U DON'T KNOW ME** T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	28	3	**SUMMER NIGHTS** LIL ROB (UPSTAIRS)	
24	16	17	**OKAY** NIVEA FEAT. LIL JON & YOUNGBLOODZ (JIVE/ZOMBA)	☆
25	21	25	**DISCO INFERNO** 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆

☆ HITPREDICTOR

DATA PROVIDED BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release

ARTIST/Title/LABEL/(Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

☆ LUDACRIS Pimpin' All Over The World IDJMG (68.1)	42
☆ JOHN LEGEND Number One SUM (59.8)	–
MARIAH CAREY We Belong Together IDJMG (70.7)	1
CIARA Oh ZOMBA (65.9)	3
50 CENT Just A Lil Bit INTERSCOPE (70.2)	5
R. KELLY Trapped In The Closet ZOMBA (62.7)	7
CASSIDY I'm A Hustla RMG (65.7)	8
FANTASIA Free Yourself RMG (75.3)	11
PRETTY RICKY Grind With Me ATLANTIC (64.9)	13
MARIO How Could You RMG (75.5)	17
MONEY & THE CURRENCY CLICK All Because Of You UMRG (68.5)	19
LYFE JENNINGS Must Be Nice SUM (73.1)	24
ASAP ATLANTIC (75.9)	25
MISSY ELLIOTT Lose Control ATLANTIC (63.9)	33
TI Dreams INTERSCOPE (65.2)	55
YING YANG TWINS What's Up ROCK CITY (68.4)	–

RHYTHMIC AIRPLAY

MARIAH CAREY We Belong Together IDJMG (70.7)	1
50 CENT Just A Lil Bit INTERSCOPE (67.2)	2
CIARA Oh ZOMBA (69.7)	3
GWEN STEFANI Hollaback Girl INTERSCOPE (75.8)	4
PRETTY RICKY Grind With Me ATLANTIC (77.5)	6
BROOKE VALENTINE Girlfight VIRGIN (65.5)	7
MISSY ELLIOTT Lose Control ATLANTIC (77.7)	12
MARIO How Could You RMG (74.5)	19
CASSIDY I'm A Hustla RMG (76.9)	21
ERIC BENET Ass Like That INTERSCOPE (68.8)	30
T.I. U Already Know IDJMG (65.5)	37
TI Dreams INTERSCOPE (75.9)	38
MARDUES HOUSTON All Because Of You T.U.G. (69.5)	–
JOHN LEGEND Number One SUM (75.1)	–
R. KELLY Trapped In The Closet ZOMBA (72.8)	–

ADULT R&B AND RHYTHMIC AIRPLAY: 51 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** the data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc.
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SALES DATA COMPILED BY Nielsen SoundScan

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	TITLE	CERT	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 1 WEEK TOBY KEITH / DREAMWORKS 004300/UMGN (13.98)	Honkytonk Universality		1
2	NEW			COWBOY TROY / RAW/BNA/WARNER BROS. 48316/WRN (18.98)	Loco Motive		2
3	3	2	34	GREATEST GAINER RASCAL FLATTS / LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	2	1
4	4	3		KEITH URBAN / CAPITOL 77489 (18.98)	Be Here	■	1
5	1		2	DIERKS BENTLEY / CAPITOL 66425 (18.98) ✦	Modern Day Drifter		1
6	7	6		SUGARLAND / MERCURY 001[illegible]/UMGN (18.98)	Twice The Speed Of Life	●	5
7	8	5	74	GRETCHEN WILSON / EPIC 90903/SONY MUSIC (18.98) ✦●	Here For The Party	4	1
8	6	4		LARRY THE CABLE GUY / JACK/WARNER BROS. 49340/WRN (18.98)	The Right To Bare Arms	●	1
9	5	1		JO DEE MESSINA / CURB [illegible]/RLG (18.98)	Delicious Surprise		1
10	2	–		VAN ZANT / COLUMBIA 93500/SONY MUSIC (18.98)	Get Right With The Man		2
11	13	7	40	TIM MCGRAW / CURB 78858 (18.98)	Live Like You Were Dying	3	1
12	9	10		KENNY CHESNEY / BNA 58801/RLG (18.98/12.98)	When The Sun Goes Down	3	1
13	12	12		BIG & RICH / WARNER BROS. 48620/WRN (18.98)	Horse Of A Different Color	2	1
14	10	8		KENNY CHESNEY / BNA 61530/RLG (18.98)	Be As You Are: Songs From An Old Blue Chair	■	1
15	11	11		VARIOUS ARTISTS / SBK-EMI/WEA UNIVERSAL 87287/RLG (18.98)	Totally Country Vol. 4	●	1
16	15	15		TOBY KEITH / DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2	2	2
17	14	9		SHANIA TWAIN / MERCURY 003072/UMGN (13.98)	Greatest Hits	3	1
18	19	19		MONTGOMERY GENTRY / COLUMBIA 90554/SONY MUSIC (18.98)	You Do Your Thing	●	2
19	20	22		BLAKE SHELTON / WARNER BROS. 48708/WRN (18.98)	Blake Shelton's Barn & Grill		3
20	17	14		GEORGE STRAIT / MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	5	1
21	23	21	16	BRAD PAISLEY / ARISTA NASHVILLE 50605/RLG (18.98/12.98)	Mud On The Tires	2	1
22	18	17		TRACE ADKINS / CAPITOL 64511 (18.98)	Songs About Me		1
23	NEW			BOBBY PINSON / RCA 68113/RLG (17.98)	Men Like Me		23
24	22	20		LEE ANN WOMACK / MCA NASHVILLE [illegible]/UMGN (13.98)	There's More Where That Came From		3
25	27	28		REBA MCENTIRE / MCA NASHVILLE 000451/UMGN (13.98/8.98)	Room To Breathe	●	4
26	16	13		KEITH ANDERSON / ARISTA NASHVILLE 66294/RLG (18.98)	Three Chord Country And American Rock & Roll		13
27	25	23		MIRANDA LAMBERT / EPIC 92026/SONY MUSIC (12.98)	Kerosene		1
28	24	16		MARTINA MCBRIDE / RCA 5421[illegible]/RLG (18.98 [illegible])	Martina	■	1
29	26	24		JEFF BATES / RCA 67[illegible]/RLG (17.98/11.98)	Rainbow Man		14
30	29	26		LEANN RIMES / CURB 78859 (18.98)	This Woman		2
31	29	25		BROOKS & DUNN / ARISTA NASHVILLE 63271/RLG (18.98)	The Greatest Hits Collection II	●	2
32	35	46		SHOOTER JENNINGS / UNIVERSAL SOUTH 003616* (13.98)	Put The O Back In Country		29
33	39	41		TOBY KEITH / DREAMWORKS 450435/UMGN (18.98/12.98) ■	Shock'n Y'All	4	1
34	33	29		ALISON KRAUSS + UNION STATION / ROUNDER 610525 (17.98)	Lonely Runs Both Ways	●	9
35	34	30		JOSH GRACIN / LYRIC STREET 164045/HOLLYWOOD (18.98)	Josh Gracin		2
36	30	18		BUDDY JEWELL / COLUMBIA 92[illegible]/SONY MUSIC (18.98)	Times Like These		9
37	31	27		CRAIG MORGAN / BROKEN BOW 75472 (17.98)	My Kind Of Livin'		7
38	32	32		BLAINE LARSEN / GIANTSLAYER/BNA 86012/RLG (17.98)	Off To Join The World		14
39	38	33		ALAN JACKSON / ARISTA NASHVILLE 54850/RLG (18.98)	Greatest Hits Volume II	6	2
40	36	37		DWIGHT YOAKAM / REPRISE 78864/RHINO (18.98)	The Very Best Of Dwight Yoakam		18
41	37	34		WILLIE NELSON / LOST HIGHWAY/HIP-O/UTV 002300/UME (13.98)	Songs		13
42	52	48		JIMMY BUFFETT / MAILBOAT/RCA 62[illegible]/RLG (18.98)	License To Chill	■	1
43	40	36		DIERKS BENTLEY / CAPITOL 39814 (18.98/12.98)	Dierks Bentley	■	4
44	21	–		ROBERT EARL KEEN / ROSETTA 9810/KOCH (17.98)	What I Really Mean		21
45	44	40		TERRI CLARK / MERCURY 001906/UMGN (13.98)	Greatest Hits 1994-2004	●	4
46	43	44		LEANN RIMES / CURB 78829 (18.98)	Greatest Hits	●	3
47	54	61		ELVIS PRESLEY / RCA 57888/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis: Ultimate Gospel		38
48	41	31		SHELLY FAIRCHILD / COLUMBIA 90355/SONY MUSIC (11.98)	Ride		31
49	42	36		RANDY TRAVIS / WARNER BROS. 78996/RHINO (18.98)	The Very Best Of Randy Travis		18
50	50	50		SARA EVANS / RCA 67074/RLG (18.98/12.98)	Restless	■	3
51	53	49	37	ALAN JACKSON / ARISTA NASHVILLE 61103/RLG (18.98)	What I Do	■	1
52	70	–	2	PACE SETTER PATSY CLINE / MCA NASHVILLE/DECCA 004119/UME (21.98)	Gold		52
53	46	47		LEE ANN WOMACK / MCA NASHVILLE 001883/UMGN (18.98) ■	Greatest Hits		2
54	48	43		PHIL VASSAR / ARISTA NASHVILLE 61581/RLG (17.98)	Shaken Not Stirred		18
55	47	35	12	JAMIE O'NEAL / CAPITOL 79894 (18.98)	Breve		9
56	49	54	24	LONESTAR / BNA 67[illegible]/RLG (18.98/12.98)	From There To Here: Greatest Hits	■	1
57	45	45		ANDY GRIGGS / RCA 59630/RLG (16.98)	This I Gotta See		7
58	50	51	73	DIXIE CHICKS / MONUMENT/COLUMBIA 90794/SONY MUSIC (13.98)	Top Of The World Tour Live	●	3
59	57	58		SHEDAISY / LYRIC STREET 165044/HOLLYWOOD (18.98)	Sweet Right Here		2
60	60	56		JULIE ROBERTS / MERCURY [illegible]/UMGN (13.98/8.98)	Julie Roberts	●	9
61	61	53		LONESTAR / BNA 5[illegible]/RLG (18.98)	Let's Be Us Again	●	2
62	58	60	58	TRACE ADKINS / CAPITOL 81512* (18.98 10.98)	Greatest Hits Collection, Volume I	●	1
63	55	42		BILLY DEAN / CURB 78662 (18.98)	Let Them Be Little		8
64	62	64	9	DARRYL WORLEY / DREAMWORKS 0[illegible]/UMGN (13.98)	Darryl Worley		12
65	NEW			WAYLON JENNINGS / RCA RMG HERITAGE 7827* /SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits		65
66	63	59		TRACE ADKINS / CAPITOL 40517 (18.98/12.98)	Comin' On Strong	■	3
67	51	39		BILLY GILMAN / IMAGE 2694 (15.98)	Everything And More		39
68	68	68		JOE NICHOLS / UNIVERSAL SOUTH 002514 (13.98)	Revelation		3
69	64	52		LORETTA LYNN / INTERSCOPE/MCA/[illegible] (13.98)	Van Lear Rose		2
70	69	66	72	JEFF FOXWORTHY / WARNER BROS. 78903/RHINO (18.98 CD/DVD) ✦	The Best Of Jeff Foxworthy: Double Wide, Single Minded		10
71	67	67		GARY ALLAN / MCA NASHVILLE 000111/UMGN (13.98/8.98)	See If I Care	●	2
72	65	65	72	ALABAMA / RCA 64196/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Ultimate Alabama: 20 #1 Hits		18
73	73	–		WAYLON JENNINGS / RCA [illegible]/SONY BMG HERITAGE (18.98)	Ultimate Waylon Jennings		19
74	66	57		ANNE MURRAY / STRAIGHTAWAY [illegible] (22.98)	All Of Me		13
75	75	70		CONWAY TWITTY / MCA NASHVILLE/UTV 003094/UME (13.98)	25 Number Ones		29

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	TITLE	CERT
1	1	26	#1 26 WEEKS ALISON KRAUSS + UNION STATION / ROUNDER 610525	Lonely Runs Both Ways	●
2	3	67	OLD CROW MEDICINE SHOW / NETTWERK 30149	O.C.M.S.	
3	2	11	RHONDA VINCENT AND THE RAGE / ROUNDER 610553	Regin' Live	
4	4	8	CHARLIE DANIELS / BLUE HAT 0003[illegible]/CH	A Gospel Bluegrass Collection: Songs From The Longleaf Pine	
5	5	2	ALISON BROWN / COMPASS 4400	Stolen Moments	
6	9	3	STEVE IVEY / MADACY CHRI[illegible]IAN 50995/MADACY	Bluegrass Revival	
7	9	34	RICKY SKAGGS & KENTUCKY THUNDER / SKAGGS FAMILY/LYRIC STREET 001006/HOLLYWOOD	Brand New Strings	
8	NEW		CHARLIE POOLE / LEGACY/COLUMBIA 92760/SONY MUSIC	You Ain't Talkin' To Me: Charlie Poole And The Roots Of Country Music	
9	6	8	DOYLE LAWSON & QUICKSILVER / ROUNDER 610552	You Gotta Dig A Little Deeper	
10	12	81	VARIOUS ARTISTS / GAITHER MUSIC GROUP 42459	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume One	
11	7	9	SOUNDTRACK / DUALTONE 01201	The Appalachians	
12	13	20	VARIOUS ARTISTS / CMH 6893	Pickin' On Vince Gill: A Bluegrass Tribute	
13	11	44	STEVE IVEY / MADACY SPECIAL PRODUCTS 5338/MADACY	20 Best Of Bluegrass Gospel	
14	RE-ENTRY		VARIOUS ARTISTS / GAITHER MUSIC GROUP 42460	Bill Gaither Presents: A Gospel Bluegrass Homecoming Volume Two	
15	NEW		OLD SCHOOL FREIGHT TRAIN / AGRUSTIC DISC 61	Run	

BETWEEN THE BLILLETS

ACM AWARDS LIFT KEITH, OTHERS

The 40th annual Academy of Country Music awards show, which aired May 17 on CBS, adds steam to Toby Keith's 283,000-unit opening for "Honkytonk University." His fourth No. 1 start on Top Country Albums opens at No. 2 on the Billboard 200.

A multiple nominee and performer on the ACM show, Keith has had three larger first weeks, but this debut is his fattest one-week sum since "Greatest Hits 2" did 288,000 copies during Christmas week last year.

Other ACM-related gains include Greatest Gainer Rascal Flatts' "Feels Like Today" (45%), Keith Urban's "Be Here" (34%), Tim McGraw's "Live Like You Were Dying" (45%) and Gretchen Wilson's "Here for the Party" (33%).

Noteworthy, too, is a No. 2 bow by Cowboy Troy's "Loco Motive" (51,000).

—*Wade Jessen*



AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

Billboard COUNTRY JUN 4 2005

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	3	12	#1 2 WKS **MAKING MEMORIES OF US** (K HUFF, A URBAN, R CROWELL)	Keith Urban / CAPITOL		1
2	6	8		**SONGS ABOUT ME** (S HENDRICKS, S SMITH, E HILL)	Trace Adkins / CAPITOL		2
3	5	7	3	**LOT OF LEAVIN' LEFT TO DO** (B BEAVERS, B BEAVERS, D RUTTAN, D BENTLEY)	Dierks Bentley / CAPITOL		3
4	2	2		**HOMEWRECKER** (M WRIGHT, J KNIFE, G WILSON, R RUTHERFORD, G TEREN)	Gretchen Wilson / EPIC/MN		2
5	7	11	19	**FAST CARS AND FREEDOM** (M BRIGHT, M WILLIAMS, RASCAL FLATTS, J LEVOX, N THRASHER, W MOBLEY)	Rascal Flatts / LYRIC STREET		5
6	4	4		**WHAT'S A GUY GOTTA DO** (B BOWAN, J NICHOLS, K LOVELACE, D SAMPSON)	Joe Nichols / UNIVERSAL SOUTH		4
7	3	1		**MY GIVE A DAMN'S BUSTED** (B GALLIMORE, T MCGRAW, J DIFFIE, T SHAPIRO, T MARTIN)	Jo Dee Messina / CURB		1
8	9	12		**YOU'LL BE THERE** (T BROWN, C MAYO)	George Strait / MCA NASHVILLE		8
9	8	9		**THAT'S WHAT I LOVE ABOUT SUNDAY** (C MORGAN, P O'DONNELL, A DORSEY, M NARMORE)	Craig Morgan / BROKEN BOW		1
10	14	19		**SOMETHING MORE** (S [illegible], R HALL, J NETTLES, K BUSH)	Sugarland / MERCURY		10
11	17	26	5	AIR POWER **KEG IN THE CLOSET** (C CANNON, A CHESNEY, M CHESNEY, B JAMES)	Kenny Chesney / BNA		11
12	11	9		**ANYTHING BUT MINE** (B CANNON, K CHESNEY, S LARUSSO)	Kenny Chesney / BNA		1
13	12	13		**GONE** (J STRAIT, B DIPIERO, J STEELE)	Montgomery Gentry / COLUMBIA		3
14	16	21		**IF SOMETHING SHOULD HAPPEN** (T ROGERS, J BROWN, D TURNBULL, D DEMAY)	Darryl Worley / DREAMWORKS		14
15	15	14		**BABY GIRL** (C [illegible], R BUSH, K HALL, J NETTLES, T OLESEN)	Sugarland / MERCURY		2
16	24	37	3	AIR POWER **AS GOOD AS I ONCE WAS** (J STROUD, T KEITH, T KEITH, S EMERICK)	Toby Keith / DREAMWORKS		16
17	16	20		**LONG, SLOW KISSES** (B CHANCEY, K REARD, D MALLOY, J BATES, G BRADBERRY, B HAYSLIP)	Jeff Bates / RCA		17
18	27	–		**MISSISSIPPI GIRL** (D HUFF, B GALLIMORE, T HILL, J RICH, A SHOENFELD)	Faith Hill / WARNER BROS./WRN		18
19	20	23		**GOODBYE TIME** (B BRADDOCK, R MURRAH, J D HICKS)	Blake Shelton / WARNER BROS./WRN		18
20	21	24	18	AIR POWER **DON'T ASK ME HOW I KNOW** (J SCAFE, B PINSON, B PINSON, B BUTLER, B JONES)	Bobby Pinson / RCA		20
21	23	25		**PICKIN' WILDFLOWERS** (J STEELE, K ANDERSON, J RICH, A WILLIAMS)	Keith Anderson / ARISTA NASHVILLE		21
22	25	27		**THE TALKIN' SONG REPAIR BLUES** (K STORM, [illegible] LINDE)	Alan Jackson / ARISTA NASHVILLE		22
23	28	28		**DON'T WORRY 'BOUT A THING** (D HUFF, SHE DAISY, A OSBORN, J DEERE)	SheDaisy / LYRIC STREET		23
24	32	35		**ALCOHOL** (T ROGERS, B PAISLEY)	Brad Paisley / ARISTA NASHVILLE		24
25	29	29		**MY SISTER** (R MCENTIRE, B CANNON, N WILSON, R DEAN, B BAKER, A DALLEY)	Reba McEntire / MCA NASHVILLE		25
26	22	22		**BIG TIME** (B KENNY, J RICH, P WORLEY, B KENNY, J RICH, A APARO)	Big & Rich / WARNER BROS./WRN		20
27	30	30		**BABY DOLL** (B BEHMAN, B GREEN, R THOMAS)	Pat Green / REPUBLIC/UNIVERSAL/MERCURY		27
28	31	31		**HELP SOMEBODY** (M WRIGHT, J KNIFE, K RAINES, J STEELE)	Van Zant / COLUMBIA		28
29	35	38		**GEORGIA RAIN** (G FUNDIS, E HILL, K ROCHELLE)	Trisha Yearwood / MCA NASHVILLE		29
30	33	32		**IT'S A HEARTACHE** (C HOWARD, R SCOTT, S WOLFE)	Trick Pony / ASYLUM-CURB		30
31	19	15	17	**DRUGS OR JESUS** (B GALLIMORE, T MCGRAW, D SMITH, B JAMES, A MAYO, T VERGES, C LINDSEY)	Tim McGraw / CURB		14
32	26	16		**CLASS REUNION (THAT USED TO BE US)** (D HUFF, R MCDONALD, F. MYERS, D PFRIMMER)	Lonestar / BNA		16
33	37	34		**SOMEBODY'S HERO** (K STEGALL, J D NEAL, S SMITH, E HILL)	Jamie O'Neal / CAPITOL		33
34	39	41		**A REAL FINE PLACE TO START** (S EVANS, M BRIGHT, H FOSTER, G DUCAS)	Sara Evans / RCA		34
35	36	36	18	**PROBABLY WOULDN'T BE THIS WAY** (D HUFF, J KENNEDY, J ARD)	LeAnn Rimes / ASYLUM-CURB		34
36	36	33		**IF SHE WERE ANY OTHER WOMAN** (G FUNDIS, C BEAVERS, K LOVELACE, C HARRINGTON)	Buddy Jewell / COLUMBIA		33
37	HOT SHOT DEBUT		1	GREATEST GAINER **PLAY SOMETHING COUNTRY** (T BROWN, R DUNN, K BROOKS, R DUNN, T MCBRIDE)	Brooks & Dunn / ARISTA NASHVILLE		37
38	34	18		**HONKYTONK U** (J STROUD, T KEITH, T KEITH)	Toby Keith / DREAMWORKS		8
39	41	43		**STAY WITH ME (BRASS BED)** (M WILLIAMS, B JAMES, T MCBRIDE, J HUGHES)	Josh Gracin / LYRIC STREET		39
40	40	39		**SOMEWHERE LIKE A BROKEN HEART** (J STROUD, J HANNA, J MCGEEN, W HANNA, R REYNOLDS, A MILLER)	Henna-McEuen / MCA NASHVILLE		39
41	43	42		**HICKTOWN** (M KNOX, V MCGEHEE, J RICH, B KENNY)	Jason Aldean / BROKEN BOW		40
42	44	44		**HILLBILLIES** (R JAMES, G MCDOWELL, B SEALS, K PLUSH, G MCDOWELL)	Hot Apple Pie / DREAMWORKS		42
43	59	–		**DO YOU WANT FRIES WITH THAT** (B GALLIMORE, T MCGRAW, D SMITH, C BEATHARD, K R PHILLIPS)	Tim McGraw / CURB		43
44	42	40		**WAITIN' ON THE WONDERFUL** (C LINDSEY, T VERGES, ANGELO, D BERG, H LINDSEY)	Aaron Lines / BNA		36
45	49	49		**HE OUGHTA KNOW THAT BY NOW** (B GALLIMORE, J SPILLMAN, C INGERSOLL)	Les Ann Womack / MCA NASHVILLE		45
46	51	56		**SOMETHING TO BE PROUD OF** (J STEELE, J [illegible], E C WALLIN)	Montgomery Gentry / COLUMBIA		46
47	45	45		**BRING ME DOWN** ([illegible] ELL, M MARICKE, M LAMBERT, T HOWARD)	Miranda Lambert / EPIC/MN		44
48	50	53		**BILLY'S GOT HIS BEER GOGGLES ON** ([illegible] LVER, M MOBLEY, WHITE)	Neal McCoy / 903		48
49	47	50		**DREAM BIG** (J DEERE, R SHUPE)	Ryan Shupe & The Rubber Band / CAPITOL		47
50	46	47		**4TH OF JULY** (D COBB, T BROWN, S JENNINGS)	Shooter Jennings Featuring George Jones / UNIVERSAL SOUTH		45
51	53	55		**I AIN'T NO QUITTER** (R J LANGE, S TWAIN, R J LANGE)	Shania Twain / MERCURY		51
52	55	57		**REDNECK YACHT CLUB** (C MORGAN, P O'DONNELL, T SHEPHERD, S WILLIAMS)	Craig Morgan / BROKEN BOW		52
53	48	46		**I SEE ME** (B J WALKER JR., T TRITT, C BEATHARD, C MOHR)	Travis Tritt / COLUMBIA		32
54	56	48		**NO ONE'LL EVER LOVE ME** (B CANNON, C BAKER, S BAKER, K SHIVER)	Rebecca Lynn Howard / ARISTA NASHVILLE		48
55	57	51		**THE GOOD LIFE** (T ROGERS, T WILLMON, B PINSON)	Trent Willmon / COLUMBIA		38
56	60	–		**THE BEST MAN** ([illegible] FEER, T JOHNSON, B LARSEN, T JOHNSON, R L FEER)	Blains Larsen / GIANTSLAYER/BNA		56
57	RE-ENTRY			**GO HOME** (C MILLER, J COLLINS, C WRIGHT)	Steve Holy / CURB		57
58	NEW			**OOIN' IT RIGHT** (J STROUD, S AZAR, A J MASTERS, T COLTON)	Steve Azar / MERCURY		58
59	NEW			**BOONDOCKS** (W KIRKPATRICK, LITTLE BIG TOWN, W KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town / EDGITY		59
60	RE-ENTRY			**TWO HEARTS** (M JONES, Z JONES, [illegible] HILL, A J MASTERS)	Zona Jones / QUARTERBACK		55



Quicksand's its third top 40 debut and its highest start since 1998

Trio sets Nielsen Broadcast Data Systems era record for chart longevity with 46 chart weeks. See Fred Bronson's Chart Beat at billboard.com.



Pinson's first single goes Airpower in 16 weeks. It's the format's second top 20 achievement by a rookie this year. Bows at No. 1 on Heatseekers.

COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	15	#1 3 WKS **IF SHE WERE ANY OTHER WOMAN** / BUDDY JEWELL (COLUMBIA/SONY MUSIC)
2	2	18	**PHOTOGRAPH** / MALIBU STORM (ROUNDER)
3	3	30	**RESTLESS** / ALISON KRAUSS + UNION STATION (ROUNDER)
4	4	79	**HURT** / JOHNNY CASH (AMERICAN/LOST HIGHWAY)
5	5	40	**BABY GIRL** / SUGARLAND (MERCURY UMGN)
6	6	28	**THE BUMPER OF MY S.U.V.** / CHELY WRIGHT (PAINTED RED)
7	7	31	**YOU DON'T LIE HERE ANYMORE** / SHELLY FAIRCHILD (COLUMBIA/SONY MUSIC)
8	9	21	**VIVA LAS VEGAS** / THE GRASCALS WITH SPECIAL GUEST DOLLY PARTON (ROUNDER)
9	RE-ENTRY		**SPEED** / MONTGOMERY GENTRY (COLUMBIA/SONY MUSIC)
10	RE-ENTRY		**WILD WEST SHOW** / BIG & RICH (WARNER BROS./WRN)

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BETWEEN THE BULLETS

CAPITOL'S HAT TRICK

One label occupies the top three positions of Hot Country Songs for the first time in almost two years, and only the third time since *Billboard* converted its charts to Nielsen Broadcast Data Systems-supplied airplay data in January 1990.

Capitol's Nashville operation logs a second week at No. 1 with Keith Urban's "Making Memories of Us" and stacks the top three with a 6-2 hop by Trace Adkins' "Songs About Me" and a 5-3 move by Dierks Bentley's "Lot of Leavin' Left to Do."

This particular chart feat was most recently accomplished by Arista Nashville in the Aug. 2, 2003, issue with Brooks & Dunn's "Red Dirt Road," Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" and Brad Paisley's "Celebrity."



MCA Nashville was the first label to take the top three in the monitored-airplay era, with Wynonna's "She Is His Only Need," Reba McEntire's "Is There Life Out There" and Vince Gill's "Take Your Memory With You" at win, place and show in the April 11, 1992, issue.

—*Wade Jessen*

HITPREDICTOR

DATA PROVIDED BY [illegible]

See chart legend for rules and explanations. Yellow indicates recently tested title, indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY	
★ TOBY KEITH As Good As I Once Was DREAMWORKS (95.7)	16
★ FAITH HILL Mississippi Girl WARNER BROS. (90.9)	18
★ MONTGOMERY [illegible] Something To Be Proud Of COLUMBIA (77.6)	46
★ CHRIS CAGLE Miss Me Baby CAPITOL (76.0)	–
KEITH URBAN Making Memories Of Us CAPITOL (77.8)	1
TRACE ADKINS Songs About Me CAPITOL (78.5)	2
GEORGE [illegible] You'll Be There MCA NASHVILLE (85.0)	8
DARRYL WORLEY If Something Should Happen DREAMWORKS (76.1)	14
JEFF BATES Long Slow Kisses RCA (87.1)	17
BLAKE SHELTON Goodbye Time WARNER BROS. (77.6)	18
KEITH ANDERSON Pickin' Wildflowers ARISTA NASHVILLE (75.1)	21
[illegible] Alcohol ARISTA NASHVILLE (83.0)	24
[illegible] BA My Sister MCA NASHVILLE (80.1)	25
[illegible] Georgia Rain MCA NASHVILLE (85.0)	29
[illegible] K It's A Heartache ASYLUM-CURB (80.5)	30
[illegible] Somebody's Hero CAPITOL (75.7)	33
[illegible] RA A Real Fine Place To Start RCA (81.3)	34
[illegible] Probably Wouldn't Be This Way ASYLUM-CURB (73.3)	35
[illegible] If She Were Any Other Woman COLUMBIA (82.3)	36
[illegible] He Oughta Know That By Now MCA NASHVILLE (81.6)	45

HOT COUNTRY SONGS: 117 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2005 VNU Business Media, Inc. All rights reserved. **COUNTRY SINGLES SALES:** © 2005 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HITPREDICTOR:** © 2005, Promosquad and HitPredictor are trademarks of Think Fast LLC. **ALL CHARTS:** See Chart Legend for rules and explanations.

HOT LATIN SONGS: A panel of 99 stations (39 Latin pop, 15 tropical, 52 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2005 VNU Business Media, Inc. All rights reserved. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUN 4 2005

LATIN Billboard

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	2	5	8	#1 1 WK GREATEST GAINER LA TORTURA ↑ MEBARAK R. L. MENDEZ (S. MEBARAK R. L. F. OCHOA)	Shakira Feeturing Alejendro Senz SONY DISCOS	1
2	1	1		LA CAMISA NEGRA G SANTAOLALLA JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	1
2	3	2		OBSESION (NO ES AMOR) H PEREZ (A. ROMEO SANTOS)	Frankie J Feeturing Baby Bash COLUMBIA / SONY DISCOS	2
4	8	7		NI EN DEFENSA PROPIA A A ALBA (R ORTEGA)	Los Temarerios FONOVISA	4
2	4	3		HOY COMO AYER J GUTIÉRREZ (G VILLALOBOS)	Conjunto Primavere FONOVISA	1
2	5	4		AIRE C NUÑES (J.L ROSAS J.E CORTRERAS)	Intoceble EMI LATIN	1
7	7	10		ALGO MAS A AVILA (A AV A N JIMEREZ)	La 5A Estecion SONY DISCOS	7
6	8	9		BANDOLERO J L MORIN O TANON M TEJADA (O TANON J L MORIN)	Olga Tenon SONY DISCOS	6
2	10	11		LA SORPRESA LOS TIGRES DEL NORTE (R.E TOSCANO)	Los Tigres Del Norte FONOVISA	3
10	12	8		VIVEME D PARISINI (J BADIA L PAUSINI B ANTONACCI)	Laura Pausini WARNER LATINA	8
11	13	14		PORQUE ES TAN CRUEL EL AMOR R ARJONA C CARRAL "JUNIOR" (R ARJONA)	Ricardo Arjona SONY DISCOS	2
12	9	12		CONTRA VIENTOS Y MAREAS R L ROLDAN (E I G VISA)	Cheyenne SONY DISCOS	6
13	11	6		EN SOLEDAD E ESTEFAN JR. R BARLOW (J OALLEGO S "CLAYTON" BECERRIL)	Jimena UNIVISION	2
14	24	48		MIA I ESTEFAN JR. R GAITAN A GAITAN T MARDINI / E ESTEFAN JR. R GAITAN A GAITAN T MARDINI T MCWILLIAMS	Peulina Rubio UNIVERSAL LATINO	14
15	42	30		LO QUE PASO, PASO LUNYTUNES E LIND (R AYALA J ORTIZ)	Deddy Yankee EL CARTEL/VI MACHETE	15
16	17	18		VOLVERTE A VER G SANTAOLALLA JUANES (JUANES)	Juenes SURCO / UNIVERSAL LATINO	1
17	14	13		COMO PUDISTE S KRYS J SOMELLAN (O BERMUDEZ J C PEREZ SOTO)	Obie Bermudez EMI LATIN	8
18	19	33		ECHAME A MI LA CULPA L M GIGLIE (J A ESPINOSA)	Luis Miguel WARNER LATINA	18
19	21	20		NO ME QUEOA MAS PALOMO (R VELA)	Palomo DISA	18
20	37	49		VENGADA T TORRES (L BRANT D FREIBERG)	Ednita Nazario SONY DISCOS	26
21	16	17		AMOR DEL BUENO M DOMM R BARBA (R BARBA)	Reyli SONY DISCOS	11
22	20	21		TOCANDO FONDO M DOMM (M DRAMM E GUILCHA)	Kalimbe SONY DISCOS	18
23	23	24		ERES DIVINA A RAMIREZ CHIRAL (J GABRIEL)	Petrulle 81 DISA	23
24	15	15		AOIOS AMOR TE VAS A RAMIREZ CHIRAL (J GABRIEL)	Grupo Montez De Durango DISA	9
25	22	22		OUE LASTIMA A BADGERO (J FLORES)	Alejandro Fernandez SONY DISCOS	15



Shakira's fifth chart-topper marks Sanz's first No. 1 on Hot Latin Songs

Track gains 75%, thanks to increased spins at KSSE Los Angeles, WCAA New York and KTCY Dallas



Telenovela group's debut album is No. 35 on Heatseekers

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
26	40	–		POROUE TU NO ESTAS NOT LISTED (J CARLO E REYES)	Jenine UNIVISION	26
27	18	23		SI LA OUIERES LOS HOROSCOPOS DE DURANGO (A B QUINTANILLA III R VELA)	Los Horoscopos De Durango PROCAN / DISA	11
28	29	40		LUNA LLENA M QUINTERO LARA (M QUINTERO LARA)	Loe Tucanes De Tijeura UNIVERSAL LATINO	28
29	26	35		PERDONA MIS ERRORES G ALCAZAZ J A LEDEZMA (O ORTIZ V O DIAZ RODRIGUEZ)	El Coyote Y Su Bande Tierra Sante UNIVISION	28
30	25	27		HASTA EL FIN M DOMM / P MORILLO	Monchy & Alaxendra J&N	25
31	26	45		Y LAS MARIPOSAS J M FIGUEROA (J M FIGUEROA)	Pencho Berraze MILART / BALBOA	26
32	49	–		OUE MAS OUISIERA A LIZARRAGA / J LIZARRAGA (O ALVAREZ)	Banda El Recodo FONOVISA	32
33	31	25		EL AUTOBUS PAGUILAR M CAZARES (FATO)	Pepe Aguilar SONY DISCOS	17
34	30	37		PRECISAMENTE AHORA P PINILLA D DE MARIA (O DE MARIA)	David De Maria WARNER LATINA	25
35	27	–		TIEMPO R MUNOZ R MARTINEZ (A MARTINEZ)	Intocable EMI LATIN	27
35	34	31		SIN MIEDO A NADA J N GOMEZ (A BRAGO)	Alex Ubago WARNER LATINA	31
37	33	32		YO ME OUEDE SIN NADIE S VALTIERREZ / J L CORRAL / M EUSSE / OLEDO F RESTREPO)	La Autoridad De La Sierra DISA	27
38	36	34		ALGO ESTA CAMBIANDO C SOROKIN / J VENEGAS / J. VENEGAS C SOROKIN)	Juliete Venegas ARIOLA / BMG LATIN	4
39	50	–		ASI COMO HOY A GARCIA IBARRA (O ALFANNO)	Alegres De La Sierra VIVA	30
40	35	26		EN EL MISMO TREN M A SOLIS (M A SOLIS)	Merco Antonio Solis FONOVISA	22
41	39	–		LA GORDA LINDA S GEORGE (A HANLON)	Arthur Henion Featuring Tilo Nieves FONOVISA	30
42	32	28		VEN TU GEO (W BRAZOBAN)	Domenic M J&N	28
43	43	41		MAYOR OUE YO Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Hector LUNYTUNES / LUNYTUNES R AYALA WISIN YANDEL H. "EL BAMBINO")	MAS FLOW / UNIVERSAL LATINO	41
44	45	42		REBELDE C LARA M DI CARLO (DJ KAFKA M DI CARLO)	RBD EMI LATIN	42
45	48	44		MANANA OUE YA NO ESTES GRUPO INNOVACION (M FLORES)	Grupo Innovecion CARMEX / FONOVISA	38
46	38	36		UNA CANCION PARA TI K SANTANDER D BETANCOURT (K SANTARDER)	Christian Castro BMG LATIN / SONY DISCOS	30
47	47	39		LO MEJOR FUE PERDERTE J PRECIADO (R E DE LA MORA)	Julio Preciado Y Su Banda Perla Del Pacifico SONY DISCOS	28
48	HOT SHOT DEBUT		1	OUIERO OUE SEPAS NOT LISTED (G MEJIA LLOSAS)	Cardenales De Nuevo Leon DISA	48
49	NEW			YA NO LLORES R AYALA (R AYALA)	Ramon Ayele Y Sus Bravos Del Norte FREDDIE	48
50	46	43		SE FUE Y ME DEJO S GEORGE (L PILOTO S GEORGE)	Ismael Miranda Faaturing Cheka & Andy Montenez SGZ	34

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	45	#1 22 WKS DADDY YANKEE / EL CARTEL/VI 450630/MACHETE (15.98)	Barrio Fino	■	1
2	3	2		PATRULLA 81 DISA 720526 (12.98) ✦	Divinas		2
3	2	–	2	VARIOUS ARTISTS / ALLSTAR VI 450673/MACHETE (15.98)	Los Bandoleros The First Don Omar Production		2
4	4	3		JUANES / SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	●	1
6	5	6		VARIOUS ARTISTS / CHOSEN FEW EMEBLE 12081/URBAN BOX OFFICE (13.98 CD/DVD) ✦	Chosen Few El Documental		2
6	8	4		LUNYTUNES & BABY RANKS / MAS FLOW 230007/UNIVERSAL LATINO (14.98)	Mas Flow 2		2
2	7	12		DON OMAR / VI 450616/MACHETE (14.98)	The Last Don		2
8	10	7	8	GREATEST GAINER LOS TIGRES DEL NORTE / FONOVISA 351601 UG (14.98) ✦	Directo Al Corazon		2
9	11	–		VARIOUS ARTISTS / EL CARTEL/VI 150/15 MACHETE (15.98 CD/DVD) ✦	Ultimate Reggaeton Collection		9
10	15	–		VARIOUS ARTISTS / EMI LATIN 77340 (15.98)	Selena Vive!		10
11	13	13		GRUPO MONTEZ DE DURANGO / DISA 720464 (12.98) ✦	Y Sigue La Mata Dando	●	1
12	9	8		VICENTE FERNANDEZ / SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos		5
13	12	9		AVENTURA / PREMIUM LATIN 94082/SONY DISCOS (13.98)	God's Project		9
14	17	14		ANA BARBARA JENNIFER PENA / [illegible] (14.98) ✦	Confesiones		8
15	16	15		VARIOUS ARTISTS / VI 450613/MACHETE (18.98 CD/DVD) ✦	Tha Hitmakers Of Reggaeton		10
16	14	5		OLGA TANON / SONY DISCOS 95679 (16.98)	Una Nueve Mujer		8
17	18	–		RIGO TOVAR / FONOVISA 35 939 UG (14.98)	La Historia De Un Idolo		17
18	16	17		INTOCABLE / EMI LATIN 50613 (16.98)	X		2
19	21	28		RBD / EMI LATIN 75852 (14.98)	Rebelde		18
20	20	18		CAFE TACUBA / UNIVERSAL LATINO 93461 (15.98) ✦	Un Viaje		11
21	23	24		LOS HOROSCOPOS DE DURANGO / DISA 720469 (14.98) ✦	Y Seguimos Con Duranguense!!!		2
22	8	11		LA SECTA ALLSTAR / UNIVERSAL LATINO 45[illegible]02 (14.98)	Consejo		8
23	24	23		VARIOUS ARTISTS / FLOW MACHETE 250[illegible] UNIVERSAL LATINO (17.98 CD/DVD) ✦	Reggaeton Club Antheme		16
24	30	29		LOS TEMERARIOS / DISA 720392 (14.98)	La Mejor...Coleccion		2
25	22	10		CHAYANNE / SONY DISCOS 95678 (17.98)	Desde Siempre		8
26	26	22		DJ TEPEHUANES / DISA 720527 (12.98)	Duranguenee Mix 2005		18
27	27	25		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS / EMI LATIN 73410 (18.98) ✦	Duetos		11
28	26	27		DON OMAR / VI 450687/MACHETE (17.98)	The Last Don. Live, Vol. 1		2
29	32	32		LOS CAMINANTES / SONY DISCOS 95637 (9.98)	Tesoros De Coleccion. La Romantica De Los Caminantes		22
30	33	33		MANA / WARNER LATINA 61846 (18.98)	Eclipse		2
31	25	20		REYLI / SONY DISCOS 93414 (15.98)	En La Luna		20
32	34	30		RAMON AYALA Y SUS BRAVOS DEL NORTE / FREDDIE 1690 (16.98)	Antologia De Un Rey		16
33	36	–		LOS ACOSTA / FONOVISA 351638 UG (14.98) ✦	En Vivo		33
34	29	19		CONJUNTO PRIMAVERA / UNIVISION 310398 UG (14.98) ✦	BANDA EL RECODO 20 Llegadoras		18
35	35	41		BANDA LAMENTO SHOW / UNIVISION 310488 UG (14.98) ✦	ALACRANES MUSICAL Piquetes Y Lamentos: Grandes Exitos		35
36	31	26		LUIS MIGUEL / WARNER LATINA 61977 (17.98)	Mexico En La Piel		1
37	40	36		VICENTE FERNANDEZ / SONY DISCOS 95241 (9.98)	Tesoros De Coleccion		8
38	56	52	45	PACE SETTER LOS TEMERARIOS / FONOVISA 351346 UG (15.98)	Veintisiete		1
39	42	44		GRUPO HANYAK / MADACY LATINO 51987 MADACY (17.98)	Duranguence A Todo Lo Due Da		39
40	38	31		DADDY YANKEE / EL CARTEL/VI 450710/MACHETE (15.98)	Ahora Le Toca Al Cangri! Live		3
41	HOT SHOT DEBUT		1	LIBERACION / DISA 720510 (12.98) ✦	En Concierto		41
42	52	46		LUNYTUNES / MAS FLOW 318000 UNIVERSAL LATINO (18.98)	La Trayectoria		7
43	50	43		MONCHY & ALEXANDRA / J&N 95[illegible] SONY DISCOS (15.98)	Hasta El Fin		7
44	49	47		LA MAFIA / SONY DISCOS 94080 (9.98)	Tesoroe De Coleccion		44
45	47	40		GRUPO EXTERMINADOR / FONOVISA 351[illegible]UG (11.98)	30 Recuerdos		17
46	55	45		LOS TEMERARIOS / SONY DISCOS 95684 (12.98)	Tesoros De Coleccion		29
47	60	72		LA 5A ESTACION / SONY DISCOS 6212 (12.98)	Flores De Alquiler		47
48	60	73		GRUPO MOJADO / MADACY LATINO 51065 MADACY (17.98)	INDUSTRIA DEL AMOR/LOS ACOSTA Reggaeton Con Gasolina		48
49	54	55		GRUPO MOJADO / UNIVISION 31[illegible] UG (17.98)	30 Recuerdos		48
50	51	38		JULIETA VENEGAS / ARIOLA SF44[illegible] LATIN (14.98)	Si		23
51	57	63		CARDENALES DE NUEVO LEON / DISA 720416 (9.98)	La Mejor...Coleccion		16
52	43	40		VARIOUS ARTISTS / UNIVISION 310414 UG (14.98)	Cuatro Ases De La		43
53	45	39		CONJUNTO PRIMAVERA / FONOVISA [illegible]613 UG (13.98) ✦	Hoy Como Ayer		2
54	44	34		JOAN SEBASTIAN / MILART 3446/BALBOA (16.98)	Inventario		10
55	41	53		VARIOUS ARTISTS / UNIVISION 310456 UG (14.98)	Los Patrones Del Reggaeton		18
56	46	–		BRAZEROS MUSICAL DE DURANGO / DISA 726871 (12.98) ✦	En Vivo		48
57	NEW			VARIOUS ARTISTS / DISA 726863 (17.98 CD/DVD) ✦	Anorando A Mi Tierra		57
58	53	42		RIGO TOVAR / FONOVISA 351 [illegible] UG (11.98)	30 Recuerdos		36
59	48	61		VARIOUS ARTISTS / FONOVISA [illegible] UG (14.98) ✦	Guerra De Bandas: Sinaloa Vs. Zacatecas		37
60	61	58		VARIOUS ARTISTS / NEW RECORDS 132060/UNIVERSAL LATINO (18.98 CD/DVD) ✦	Reggaeton Super Hits		18
61	66	60		ELIEL / VI 450674/MACHETE (15.98)	El Que Hebia Con Las Menoe		3
62	58	50		PAULINA RUBIO / UNIVERSAL LATINO 002036 (17.98)	Pau-Latina		1
63	64	54		JAVIER SOLIS / SONY DISCOS 95328 (9.98)	Tesoros De Coleccion		21
64	71	75		CHALINO SANCHEZ / MILART [illegible] BALBOA (9.98)	Coleccion De Oro		54
65	59	65		VARIDUS ARTISTS / DISA 720485 (12.98)	15 Duranguenses De Corazon		2
66	72	–		LOS CAMINANTES / SONY DISCOS 95300 (9.98)	Tesoros De Coleccion Puras Rancheras		14
67	62	62		LA AUTORIDAD DE LA SIERRA / DISA 720496 (11.98) ✦	100% Autondad Duranguense		10
68	70	70		K-PAZ DE LA SIERRA / UNIVISION 310348 UG (14.98) ✦	Pensando En Ti		3
69	63	57		GRUPO CLIMAX / MILART 20539/NUEVA (9.98)	Za Za Za		1
70	RE-ENTRY			A.B. QUINTANILLA III PRESENTS KUMBIA KINGS / EMI LATIN [illegible] (15.98)	Fuego		2
71	68	64		LOS BUKIS / FONOVISA 350855/UO (13.98/9.98)	25 Joyas Musicalee		3
72	73	51		VICO C / EMI LATIN 77958 (13.98) ✦	Desahogo		8
73	67	56		SELENA / EMI LATIN 74437 (14.98)	Unforgettable: The Studio Album		17
74	RE-ENTRY			LOS TUCANES DE TIJUANA / SONY DISCOS 95551 (9.98)	Tesoros De Coleccion: Puros Corridos De Los Buenos		49
75	RE-ENTRY			JUAN LUIS GUERRA / VENE[illegible]1000/UNIVERSAL LATINO (15.98)	Pera Tl		2

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SALES DATA COMPILED BY Nielsen SoundScan

Billboard LATIN

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Billboard DANCE

JUN 4 2005

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
2	2	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
3	3	OBSESION (NO ES AMOR) FRANKIE J FEATURING BABY BASH (COLUMBIA/SONY DISCOS)
4	4	ALGO MAS LA 5A ESTACION (SONY DISCOS)
5	6	VIVEME LAURA PAUSINI (WARNER LATINA)
6	8	PORQUE ES TAN CRUEL EL AMOR RICARDO ARJONA (SONY DISCOS)
7	5	CONTRA VIENTOS Y MAREAS CHAYANNE (SONY DISCOS)
8	7	BANDOLERO OLGA TANON (SONY DISCOS)
9	12	VOLVERTE A VER JUANES (SURCO/UNIVERSAL LATINO)
10	9	COMO PUDISTE OBIE BERMUDEZ (EMI LATIN)
11	11	AMOR DEL BUENO REYLI (SONY DISCOS)
12	22	VENGADA EDNITA NAZARIO (SONY DISCOS)
13	16	MIA PAULINA RUBIO (UNIVERSAL LATINO)
14	13	TOCANDO FONDO KALIMBA (SONY DISCOS)
15	17	ECHAME A MI LA CULPA LUIS MIGUEL (WARNER LATINA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
2	4	VARIOUS ARTISTS SELENA VIVE! (EMI LATIN)
3	3	OLGA TANON UNA NUEVA MUJER (SONY DISCOS)
4	6	RBD REBELDE (EMI LATIN)
5	5	CAFE TACUBA UN VIAJE (UNIVERSAL LATINO)
6	2	LA SECTA ALLSTAR CONSEJO (UNIVERSAL LATINO)
7	7	CHAYANNE DESDE SIEMPRE (SONY DISCOS)
8	9	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS DUETOS (EMI LATIN)
9	10	MANA ECLIPSE (WARNER LATINA)
10	9	REYLI EN LA LUNA (SONY DISCOS)
11	14	LA 5A ESTACION FLORES DE ALQUILER (SONY DISCOS)
12	11	JULIETA VENEGAS SI (ARIOLA/BMG LATIN)
13	12	PAULINA RUBIO PAU-LATINA (UNIVERSAL LATINO)
14	16	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS FUEGO (EMI LATIN)
15	19	JOSE MARIA NAPOLEON BERIE MAX (IM)

TROPICAL

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA TORTURA SHAKIRA FEATURING ALEJANDRO SANZ (SONY DISCOS)
2	2	LA CAMISA NEGRA JUANES (SURCO/UNIVERSAL LATINO)
3	3	LA GORDA LINDA ARTHUR HAMLON FEATURING TITO NIEVES (FONOVISA)
4	8	LO QUE PASO, PASO DADDY YANKEE (EL CARTEL/VI/MACHETE)
5	4	SE FUE Y ME DEJO ISMAEL MIRANDA FEATURING CHEKA & ANDY MONTANEZ (SGZ)
6	5	HASTA EL FIN MONCHY & ALEXANDRA (J&R)
7	8	MAYOR QUE YO BABY RASH, DADDY YANKEE, TEMPO, TAO TUN, RIVER, VANDAL & NESTOR (VI/MACHETE/UNIVERSAL LATINO)
8	15	PERDONAME LA VIDA LOS TOROS BAND (UNIVERSAL LATINO)
9	19	QUE IRONIA ANDY ANDY (WEPA/URBAN BOX OFFICE)
10	3	BANDOLERO OLGA TANON (SONY DISCOS)
11	17	REGGAETON LATINO DON OMAR (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
12	18	I LOVE SALSA N'KLABE (NU/SONY DISCOS)
13	11	LA BODA AVENTURA (PREMIUM LATIN)
14	20	ESTA NOCHE TRAVESURA DJ NELSON (FLOW/UNIVERSAL LATINO)
15		ELLA SE LLEVO MI VIDA DOMENIC M (J&N)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE BARRIO FINO (EL CARTEL/VI/MACHETE)
2	2	VARIOUS ARTISTS LOS BANDOLEROS: THE FIRST DON OMAR PRODUCTION (ALLSTAR/VI/MACHETE)
3	3	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	4	LUNYTUNES & BABY RANKS MAX FLOW 2 (MAS FLOW/UNIVERSAL LATINO)
5	5	DON OMAR THE LAST DON (VI/MACHETE)
6	6	VARIOUS ARTISTS ULTIMATE REGGAETON COLLECTION (EVERYWHERE/VI/MACHETE)
7	7	VARIOUS ARTISTS THE HITMAKERS OF REGGAETON (VI/MACHETE)
8	8	VARIOUS ARTISTS REGGAETON CLUB ANTHEMS (FLOW/MACHETE/UNIVERSAL LATINO)
9	9	DON OMAR THE LAST DON: LIVE, VOL. 1 (VI/MACHETE)
10	10	DADDY YANKEE AHORA LE TOCA AL CANGRI! LIVE (EL CARTEL/VI/MACHETE)
11	12	LUNYTUNES LA TRAYECTORIA (MAS FLOW/UNIVERSAL LATINO)
12	13	VARIOUS ARTISTS REGGAETON CON GASOLINA (MADACY LATINO/MADACY)
13	11	VARIOUS ARTISTS LOS PATRONES DEL REGGAETON (UNIVISION/UG)
14	14	VARIOUS ARTISTS REGGAETON SUPER HITS (NEW RECORDS/UNIVERSAL LATINO)
15	15	ELIEL EL QUE HABLA CON LAS MANOS (VI/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	NI EN DEFENSA PROPIA LOS TEMERARIOS (FONOVISA)
2	1	LA SORPRESA LOS TIGRES DEL NORTE (FONOVISA)
3	2	HOY COMO AYER CONJUNTO PRIMAVERA (FONOVISA)
4	4	AIRE INTOCABLE (EMI LATIN)
5	8	ERES DIVINA PATRULLA 81 (DISA)
6	9	NO ME QUEDA MAS PALOMO (DISA)
7	7	VOLVERE K-PAZ DE LA SIERRA (UNIVISION)
8	5	ADIOS AMOR TE VAS GRUPO MONTEZ DE DURANGO (DISA)
9	6	SI LA QUIERES LOS HOROSCOPOS DE DURANGO (PROCAN/DISA)
10	13	LUNA LLENA LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
11	11	Y LAS MARIPOSAS PANCHO BARRAZA (MUSART/BALBOA)
12	10	ESTA LLORANDO MI CORAZON BETO Y SUS CANARIOS (DISA)
13	15	PERDONA MIS ERRORES EL COYOTE Y SU BANDA TIERRA SANTA (UNIVISION)
14	19	QUE MAS QUISIERA GARDA EL RECODO (FONOVISA)
15	14	YO ME QUEDE SIN NADIE LA AUTORIDAD DE LA SIERRA (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	PATRULLA 81 DIVINAS (DISA)
2	3	LOS TIGRES DEL NORTE DIRECTO AL CORAZON (FONOVISA/UG)
3	4	GRUPO MONTEZ DE DURANGO Y SIGUE LA MATA DANDO (DISA)
4	2	VICENTE FERNANDEZ MIS CORRIDOS CONSENTIDOS (SONY DISCOS)
5	5	ANA BARBARA/JENNIFER PEÑA CONFESIONES (FONOVISA/UG)
6	6	RIGO TOVAR LA HISTORIA DE UN IDOLO (FONOVISA/UG)
7	7	INTOCABLE X (EMI LATIN)
8	8	LOS HOROSCOPOS DE DURANGO Y SEGUIMOS CON DURANGUENSE!!! (DISA)
9	11	LOS TEMERARIOS LA MEJOR...COLECCION (DISA)
10	9	DJ TEPEHUANES DURANGUENSE MIX 2005 (DISA)
11	13	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY DISCOS)
12	14	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
13	16	LOS ACOSTA EN VIVO (FONOVISA/UG)
14	10	CONJUNTO PRIMAVERA BANDA EL RECODO 20 LLEGADORAS (UNIVISION/UG)
15	16	BANDA LAMENTO SHOW ALACRANES MUSICAL PIQUETES Y LAMENTOS: GRANDES EXITOS (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	16	#1 1 WEEK MOST PRECIOUS LOVE BLAZE PRESENTS D.B.M.S.L. FEAT. BARBARA TUCKER KING STREET 1206
2	4	8	LIFT IT UP INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY
3	6	7	ONE WORD (CHRIS CDX M. RIZZO MIXES) KELLY OSBOURNE SANCTUARY 84751
4	8	8	WHAT HAPPENS TOMORROW (RAUHOFER MIXES) DURAN DURAN EPIC PROMO
5	10	9	YOU ARE EVERYTHING (VASQUEZ,FORD MIG MIXES) VANESSA WILLIAMS LAVA 93705
6	3	10	I'LL BE YOUR FREAK NORTY COTTO PRESENTS SINSATION! DEFINITIVE 005/ESNTION
7	1	8	HERE I AM DAVID MORALES WITH TAMIRA KEENAN DMI 026/ULTRA
8	11	7	I FEEL YOU SCHILLER FEATURING HEPPNER RADIKAL 99213
9	14	6	KRAFTY NEW ORDER WARNER BROS 42800
10	7	9	IT'S LIKE THAT (D. MORALES REMIXES) MARIAN CAREY ISLAND 004621/IDJMG
11	5	9	WORKOUT RUPAUL RUCO 032
12	9	10	TIRED OF BEING SORRY (DUMMIES,PHOTEK,DEEP INFLUENCE) RINGSIDE FLAWLESS PROMO/JEFFER
13	21	4	LONELY NO MORE (J. NEVINS,FRANCOIS L MIXES) ROB THOMAS MELISMA PROMO/ATLANTIC
14	17	5	MOTHER AND FATHER (P. RAUHOFER REMIX) MADONNA MAVERICK/WARNER BROS 12955/STAR 68
15	22	5	THE ONLY ONE TODD GARDNER FEATURING SHAWNEE TAYLOR TWEEK'D 0011
16	20	6	LIVE YOU ALL OVER TONY MORAN PRESENTS DEBORAH COOPER TOMMY BOY SILVER LABEL 2474/TOMMY BOY
17	12	12	EVERYTHING KASKADE OM 174
18	13	12	I NEED YOU FRIBURN & URIK TOMMY BOY SILVER LABEL 2467/TOMMY BOY
19	28	4	HOLLYWOOD SWINGIN' KOOL & THE GANG FEATURING JAMIROQUAI SANCTUARY URBAN PROMO
20	15	12	MR. BRIGHTSIDE (J. LU CONT,LINDBERGH PALACE MIXES) THE KILLERS ISLAND 004170/IDJMG
21	25	6	YOU TURN IT ON JIM VERRAROS KOCH PROMO
22	16	11	SORROW BOBBY D RADIKAL 99214
23	27	5	SOUND OF THE DRUM SUZANNE PALMER STAR 69 1297
24	32	4	DOESN'T REALLY MATTER MURK TOMMY BOY SILVER LABEL 2475/TOMMY BOY
25	16	11	ROBOT ROCK DAFT PUNK VIRGIN 68709
26	34	3	POWER PICK AS I AM DEEPA SOUL JVM PROMO
27	33	5	RUNAWAY LOVESKY FEATURING MICHAEL SIMONE CURVVE 004
28	23	7	DON'T STOP BRAZILIAN GIRLS VERVE FORECAST 004399/VERVE
29	24	6	FEVER (A. FREELAND REMIXES) SARAH VAUGHAN VEBVE 004331
30	38	3	VOODOO AMBER JMCA PROMO SOUND ADVISORS
31	39	3	50 WAYS TO LEAVE YOUR LOVER PLUMMET BIG3 36774
32	36	4	THAT'S THE WAY I LIKE IT OFFER NISSIM FEATURING MAYA STAR 69 1270
33	30	5	MORE THAN THIS MADISON PARK VS. LENNY B BASICLUX 1619
34	46	2	MOVIN' ON CHRIS THE GREEK PANAGNI OJG PROMO
35	41	3	KILLIN' ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE 522401
36	26	11	LESSONS IN LOVE ANGEL MIDAS PROMO
37	29	14	HE GIVES MORE RAW DEAL FEATURING TONI ANN BARDELL WAAKO 1334
38	19	15	SET IT FREE JASON WALKER JVM 024
39	45	2	YOU'RE ALL MIKE RIZZO PRESENTS ALLIE ROCH 0010
40	35	9	RAINSONG DON PHILIP LIZA 001
41	HOT SHOT DEBUT		SUMMER MOON AFRICANISM ALL STARS YELLOW 2484/TOMMY BOY
42	48	2	ABORIGENES JAM CIRQUE DU SOLEIL CIRQUE DU SOLEIL IMPORT
43	NEW		GIRL (J. VASQUEZ M. JOSHUA MIXES) DESTINY'S CHILD COLUMBIA 70384
44	NEW		DANCE WITH A STRANGER LEANA SWEDISH DIVA PROMO RM
45	37	9	NU NU (YEAH YEAH) FANNYPACK TOMMY BOY 2465
46	NEW		THE HAND THAT FEEDS (PHOTEK,DFA MIXES) NINE INCH NAILS NOTHING PROMO/INTERSCOPE
47	31	16	FILTHY GORGEOUS SCISSOR SISTERS A TOUCH OF CLASS/UNIVERSAL 015/UMRG
48	49	3	THE MUSIC K&S PROJECT FEATURING SHELBY STAR 69 1294
49	42	10	LEAD GUITAR AXWELL SUBMENTAL/ZYX PROMO/WAAKO
50	40	14	NASTY GIRL INAYA DAY STAR 69 1299

HOT DANCE SINGLE SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 2 WKS ONE WORD KELLY OSBOURNE SANCTUARY 84751 ●●
2	3	15	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 ●●
3	2	4	GOTTA GO GOTTA LEAVE (TIRED) VIVIAN GREEN COLUMBIA 72898/ SONY MUSIC ●●
4	4	5	IT'S LIKE THAT (D. MORALES REMIXES) MARIAN CAREY ISLAND 004621/IDJMG ●
5	5	2	ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/ RETTWERK ●●
6	9	3	KRAFTY NEW ORDER WARNER BROS 42800 ●●
7	7	3	GIRL DESTINY'S CHILD COLUMBIA 70384/SONY MUSIC ●
8	RE-ENTRY		EVERYTHING KASKADE OM 174 ●
9	12	4	LISTEN TO YOUR HEART D.N.T ROBBINS 72118 ●●
10	9	11	GET RIGHT (L. VEGA REMIX) JENNIFER LOPEZ ERIC 71896/ SONY MUSIC ●
11	14	25	TEMPTED TO TOUCH (REMIXES) RUPEE ATLANTIC 93846/AG ●●
12	10	7	DON'T SAY YOU LOVE ME ERASURE MUTE 9285 ●
13	11	2	HEARTBEAT ARNEE VIBE BIN BEAT 02305/AG ●
14	15	98	THE DISTRICT SLEEPS ALONE TONIGHT THE POSTAL SERVICE SUB POP 70814 ●●
15	8	4	LIFT IT UP INAYA DAY TOMMY BOY SILVER LABEL 2476/TOMMY BOY ●●
16	19	20	SOLDIER/LOSE MY BREATH DESTINY'S CHILD FEATURING T.I. & LIL WAYNE COLUMBIA/ SONY MUSIC DD
17	18	18	GALVANIZE THE CHEMICAL BROTHERS FEATURING BTP FREESTYLE DUST 70388/ASTRALWERKS ●●
18	20	17	BREATHE ERASURE MUTE 9259 ●
19	22	10	YOU ARE EVERYTHING VANESSA WILLIAMS LAVA 93705/AG ●●
20	25	5	OBSESSION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA 70346/SONY MUSIC ●
21	23	34	TURN ME ON (REMIXES) KEVIN LYTTLE ATLANTIC 88374/AG ●●
22	13	5	ROBOT ROCK DAFT PUNK VIRGIN 68709/ASTRALWERKS ●●
23	17	26	ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS ●●
24	RE-ENTRY		WE MIGHT AS WELL BE STRANGERS FEANE VS. DJ SHADOW INTERSCOPE 004254 ●
25	RE-ENTRY		WHEN THE DAWN BREAKS/I LIKE IT NARCOTIC THRUST YOSHITOSHI 013/DEEP DISH ●●

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 2 WKS ONE WORD KELLY OSBOURNE SANCTUARY
2	2	15	SINCE U BEEN GONE KELLY CLARKSON RCA/RMG
3	4	9	COME RAIN COME SHINE JENN CUNETTA ULTRA
4	3	15	LISTEN TO YOUR HEART D.N.T ROBBINS
5	5	15	CALL ME ANNA VISSI VANILLA MODA
6	6	14	SO MANY TIMES GADJO SUBLIMINAL
7	8	11	WHEN THE DAWN BREAKS NARCOTIC THRUST YOSHITOSHI/DEEP DISH
8	15	5	MR. BRIGHTSIDE THE KILLERS ISLAND/IDJMG
9	8	16	IF YOU DON'T KNOW ME BY NOW AUBREY ROBBINS
10	12	10	INSPIRATION MN VAN DAHL ROBBINS
11	10	5	AVALON JULIET ASTRALWERKS/VIRGIN
12	7	24	ALL THIS TIME JONATHAN PETERS PRESENTS SYLVER LOGAN SHARP ULTRA
13	11	19	PUT 'EM HIGH STONEBRIDGE FEATURING THERE BE ULTRA
14	NEW		HOLLABACK GIRL GWEN STEFANI INTERSCOPE
15	RE-ENTRY		STAY MYNT FEATURING KIM SOZZI ULTRA
16	23	2	KILLIN' ME (WHERE DID I GO WRONG) JENNA DREY AUDIO ONE
17	18	9	GET IT ON INTENSO PROJECT FEATURING LISA SCOTT-LEE ROBBINS
18	NEW		BACK TO BASICS SHAPE UK NOCTURNAL GROOVE
19	17	19	1, 2 STEP CIARA FEATURING MISSY ELLIOTT SHOUT/FFRR-MUSICLINE/LAFACE/ZOMBA
20	22	7	TRUE RYAN CABRERA E V L A /ATLANTIC
21	16	18	SOMEBODY TOLD ME THE KILLERS ISLAND/IDJMG
22	21	4	UNTIL YOU LOVE ME 4 STRINGS ULTRA
23	19	22	I BELIEVE IN YOU KYLIE MINOGUE CAPITOL
24	24	7	OBSESSION (NO ES AMOR) FRANKIE J FEATURING BABY BASH COLUMBIA
25	NEW		KARMA ALICIA KEYS J/RMG

JUN 4 2005 HITS OF THE WORLD Billboard

JAPAN
SINGLES
(SOUNDSCAN JAPAN) MAY 24, 2005

THIS WEEK	LAST WEEK		
1	N	JYOJYOUSHI	L'ARC EN CIEL KIOON
2	N	KOI NI OCHITARA	CRYSTAL KAY EPIC
3	1	KOKONISHIKA SAKANAI HANA	KOBUKURO WARNER MUSIC JAPAN
4	N	STORY	AI UNIVERSAL
5	N	DIAMOND VERSION (CD+DVD)	JANNE DA ARC AVEX TRAX
6	N	BETWEEN YOU AND ME (LTD EDITION)	SHAKALABBAITS EXTRA LARGE RECORDS
7	4	TONGARI KIDS 1	TONGARI KIDS TOKUMA
8	N	DIAMOND VERSION	JANNE DA ARC AVEX TRAX
9	3	SMILY BIDAMA	AI OOTSUKA AVEX TRAX
10	2	SMILY/BIDAMA (CD+DVD)	AI OOTSUKA AVEX TRAX

UNITED KINGDOM
SINGLES
(THE OFFICIAL UK CHARTS CO.) MAY 23, 2005

THIS WEEK	LAST WEEK		
1	N	LYLA	OASIS BIG BROTHER
2	1	LONELY	AKON SRC/UNIVERSAL
3	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
4	2	FEEL GOOD INC	GORILLAZ PARLOPHONE
5	3	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETEN KAY UNIVERSAL TV
6	N	HOLD YOU DOWN	JENNIFER LOPEZ FT. FAT JOE EPIC
7	4	HATE IT OR LEAVE IT	THE GAME FT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
8	5	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFFEN
9	N	OWNER OF A LONELY HEART	MAX GRAHAM VS. YES DATA
10	N	EVERYDAY I LOVE YOU LESS AND LESS	KAISER CHIEFS B-UNIQUE/POLYDOR

FRANCE
SINGLES
(SNEP/IFOP/TITE-LIVE) MAY 24, 2005

THIS WEEK	LAST WEEK		
1	1	UN MONDE PARFAIT	ILONA MITRECEY SCORPIO
2	2	LE CASSE DE BRICE	JEAN DUJARDIN VIRGIN
3	3	JE FAIS DE TOI MON ESSENTIEL	EMMANUEL MOIRE WEA
4	N	RICH GIRL	GWEN STEFANI FT. EVE INTERSCOPE
5	4	ECRIS L'HISTOIRE	GREGORY LEMARCHAL MERCURY
5	N	CARAVANE	RAPHAEL CAPITOL
7	5	TOUT LE BONHEUR DU MONDE	SUNSEMILIA EPIC
5	6	ANTES MUERTA QUE SENCILLA	MARIA ISABEL MS INT
9	6	GASOLINA	PAPA A.P. VIRGIN
10	7	LIFT ME UP	MOBY MUTE

GERMANY
SINGLES
(MEDIA CONTROL) MAY 25, 2005

THIS WEEK	LAST WEEK		
1	N	LONELY	AKON SRC/UNIVERSAL
2	3	I BELIEVE	JOANA ZIMMER POLYDOR
3	1	COWBOY	CHIPZ ZEITGEIST UNIVERSAL
4	7	GHETTO GOSPEL	2 PAC UNIVERSAL
5	5	DU ERINNERST MICH AN LIEBE	ICH + ICH POLYDOR
6	4	ICH LEBE	CHRISTINA STUERMER UNIVERSAL
7	2	CANDY SHOP	50 CENT INTERSCOPE
5	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
9	8	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFFEN
10	N	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC

CANADA
SINGLES
(SOUNDSCAN) JUNE 4, 2005

THIS WEEK	LAST WEEK		
1	1	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 RCA/RMG
2	2	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
3	3	DON'T CHA	THE PUSSYCAT DOLLS FEAT BUSTA RHYMES A&M/INTERSCOPE/UNIVERSAL
4	4	SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN	U2 [illegible] UNIVERSAL
5	5	ALL BECAUSE OF YOU	U2 ISLAND/UNIVERSAL
6	N	FEEL GOOD INC	GORILLAZ/DE LA SOUL PARLOPHONE/EMI
7	6	PARTY FOR TWO	SHANIA TWAIN MERCURY/UNIVERSAL
8	N	LYLA	OASIS EPIC/SONY MUSIC
9	9	AMERICAN IDIOT	GREEN DAY REPRISE/WARNER
10	R	MY BOO	USHER AMO ALICIA SEYS LAFACE/SONY BMG

ITALY
SINGLES
(FIMI-NIELSEN) MAY 23, 2005

THIS WEEK	LAST WEEK		
1	1	I BAMBINI FANNO OH	POVIA TARGET DISTRIBUTION
2	N	LYLA	OASIS BIG BROTHER
3	4	UNA POESIA ANCHE PER TE	ELISA SUGAN
4	N	HIGH	JAMES BLUNT WARNER MUSIC
5	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
6	2	LASCIA CHE IO SIA	NEK WARNER MUSIC
7	N	LASCIALA ANDARE	IRENE GRANDI ATLANTIC
8	5	FEEL GOOD INC	GORILLAZ PARLOPHONE
9	3	ONLY WORDS I KNOW	BLUE INNOCENT/VIRGIN
10	6	GASOLINA	DADDY YANKEE AZ/UNIVERSAL

SPAIN
SINGLES
(AFYVE/MEDIA CONTROL) MAY 25, 2005

THIS WEEK	LAST WEEK		
1	N	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
2	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
3	N	LYLA	OASIS BIG BROTHER
4	1	FEEL GOOD INC	GORILLAZ PARLOPHONE
5	3	JUEGA	NACH BOA MUSIC
6	6	THE TRAVELERMAN'S SONG	MARK KNOPFLER MERCURY
7	4	RENUNCIA AL SOL	SKIZOO EL DIABLO
8	2	ENAMORADA DE TI	MONICA NARANJO SONY BMG
9	7	EL UNIVERSO SOBRE MI	AMARAL VIRGIN
10	N	CHUPA CHUPA	EL MEDICO WARNER MUSIC

AUSTRALIA
SINGLES
(ARIA) MAY 23, 2005

THIS WEEK	LAST WEEK		
1	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
2	1	SWITCH	WILL SMITH INTERSCOPE
3	4	FEEL GOOD INC	GORILLAZ PARLOPHONE
4	2	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFFEN
5	3	LONELY NO MORE	ROB THOMAS ATLANTIC
6	7	OBSESSION (NO ES AMOR)	FRANKIE J FT. BABY BASH COLUMBIA
7	10	STOP THE MUSIC	P-MONEY FT. SCRIBE DIRTY
5	6	GIRL	DESTINY'S CHILD COLUMBIA
9	5	1, 2 STEP	CIARA FT. MISSY ELLIOT SHO'NUFF MUSICLINE/LAFACE/ZOMBA
10	8	THE SPECIAL TWO	MISSY HIGGINS VIRGIN

THE NETHERLANDS
SINGLES
(MEGA CHARTS NV) MAY 20, 2005

THIS WEEK	LAST WEEK		
1	3	LEKKER DING	KUS EMI
2	1	GEEF MIJ JE ANGST	GUUS MEEUWIS EMI
3	2	SOMETHING TO SAY	KANE SONY BMG
4	4	LEIPE MOCRO FLAVOUR	ALI B SPEC
5	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	6	KREZIP	WHAT ARE YOU WAITING FOR SONY BMG
2	1	GUUS MEEUWIS	13 JAAR LEVENSECHT EMI
3	3	JAN SMIT	JANSMIT.COM ARTIST & COMPANY
4	2	ANOUK	HOTEL NEW YORK EMI
5	N	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA

SWITZERLAND
SINGLES
(MEDIA CONTROL) MAY 24, 2005

THIS WEEK	LAST WEEK		
1	1	GUMPU	SALOME UNIVERSAL
2	4	LONELY	AKON SRC/UNIVERSAL
3	2	COWBOY	CHIPZ ZEITGEIST UNIVERSAL
4	N	LA TORTURA	SHAKIRA FT. ALEJANDRO SANZ EPIC
5	6	SIGNS	SNOOP DOGG FT. J. TIMBERLAKE GEFFER

ALBUMS

THIS WEEK	LAST WEEK		
1	N	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
2	39	IL DIVO	IL DIVO SYCO/SONY BMG
3	23	NEK	UNA PARTE DI ME WARNER MUSIC
4	2	AVENTURA	GOD'S PROJECT PREMIUM
5	3	MORCHEEBA	ANTIDOTE MUSIKVERTRIES

DENMARK
SINGLES
(IFPI/MELNEN MARKETING RESEARCH) MAY 24, 2005

THIS WEEK	LAST WEEK		
1	2	LONELY	AKON SRC/UNIVERSAL
2	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
3	4	HVOR SMA VI ER	VARIOUS ARTISTS UNIVERSAL
4	1	LAD DET SKE DM I INDSAMLING	VARIOUS ARTISTS EMI
5	N	LYLA	OASIS BIG BROTHER

ALBUMS

THIS WEEK	LAST WEEK		
1	1	SIMONE	VINDENS FARVER CMC
2	2	SHU-BI-DUA	SHU-BI-DUA 13 CMC
3	N	SYSTEM OF A DOWN	MEZMERIZE AMERICAN COLUMBIA
4	N	VAN MORRISON	MAGIC TIME EXILE POLYDOR
5	3	RAVEONETTES	PRETTY IN BLACK COLUMBIA

FLANDERS
SINGLES
(PROMUVI) MAY 25, 2005

THIS WEEK	LAST WEEK		
1	1	FAME	STAR ACADEMY UNIVERSAL
2	19	CRAZY FROG	AXEL F GUSTO
3	12	WALKING IN MEMPHIS	WOUTER WHITE LABEL
4	2	JE HEBT ME DUIZEND MAAL BELOGEN	LAURA LYNN ARS
5	4	CANDY SHOP	50 CENT INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK		
1	10	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	2	ANOUK	HOTEL NEW YORK DNO
3	1	BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA
4	11	VIVE LA FETE	GRAND PRIX SURPRISE
5	6	MOBY	HOTEL MUTE

BRAZIL
ALBUMS
(SUCESSO MAGAZINE) MAY 24, 2005

THIS WEEK	LAST WEEK		
1	3	VARIOUS ARTISTS	SUMMEN ELETROHITS SOM LIVRE
2	1	ZEZÇ DI CAMARGO & LUCIANO	ZEZE DI CAMARGO N LUCIANO COLUMBIA
3	4	ZECA PAGODINHO	A VERA UNIVERSAL
4	N	ANA CARDLINA	PERFIL SOM LIVRE
5	13	BANDA CALYPSO	VOL.7 NA AMAZONIA MD
6	43	VARIOUS ARTISTS	BALADA OR JOVEM PAN VOL.10 SONY BMG
7	5	VARIOUS ARTISTS	AMERICA TRILHA SOM LIVRE
6	28	VARIOUS ARTISTS	ROCK INTER. O MELHOR DAS NOVELAS SOM LIVRE
9	16	MARISA MONTE	SARULHINHO BOM EMI
10	32	BRUNO E MARRONE	AO VIVO SONY BMG

FINLAND
SINGLES
(YLE) MAY 23, 2005

THIS WEEK	LAST WEEK		
1	1	LISSAA VINKUNAA	HANNIBAL/SOPPA 3RD RAIL MUSIC
2	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
3	N	LYLA	OASIS BIG BROTHER
4	2	EVER-FROST	SENTENCED CENTURY MEDIA
5	3	TYHJÄ HUONE	ANTTI TUISKU SONY BMG

ALBUMS

THIS WEEK	LAST WEEK		
1	1	ANTTI TUISKU	ANTTI TUISKU RCA
2	N	SYSTEM OF A DOWN	MEZMERIZE AMERICAN COLUMBIA
3	2	IL DIVO	IL DIVO SYCO/SONY BMG
4	3	MAIJA VILKKUMAA	SE EI OLEKAAN MIN EVIDENCE
5	N	AUDIOSLAVE	OUT OF EXILE EPIC/INTERSCOPE

IRELAND
SINGLES
(IRMA/CHART TRACK) MAY 20, 2005

THIS WEEK	LAST WEEK		
1	1	LONELY	AKON SRC/UNIVERSAL
2	2	(IS THIS THE WAY TO) AMARILLO	TONY CHRISTIE FT. PETER KAY UNIVERSAL TV
3	3	LOVE	DONNA S JOE UNIVERSAL
4	N	DON'T PHUNK WITH MY HEART	BLACK EYED PEAS INTERSCOPE
5	N	LYLA	OASIS BIG BROTHER

ALBUMS

THIS WEEK	LAST WEEK		
1	N	FAITHLESS	FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
2	N	SYSTEM OF A DOWN	MEZMERIZE AMERICAN/COLUMBIA
3	2	BASEMENT JAXX	THE SINGLES XL RECORDINGS
4	1	BRUCE SPRINGSTEEN	DEVILS & DUST COLUMBIA
5	3	THE KILLERS	HOT FUSS LIZARD KING/UNIVERSAL

POLAND
ALBUMS
(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) MAY 20, 2005

THIS WEEK	LAST WEEK		
1	1	KAYAH	THE BEST N THE REST ZIC ZAC
2	2	VARIOUS ARTISTS	BRAVO HITS WIOSNA 2005 MAGIC RECORDS
3	3	KRZYSZTOF KILJANSKI	IN THE ROOM KAYAK
4	9	VARIOUS ARTISTS	KIDS ESKADRA VOL. 1 IZABELIN
5	5	VARIOUS ARTISTS	TOP KIDS 3 MAGIC RECORDS
5	8	KOMBI	KOMBI IZABELIN
7	4	FISZ & EMVEE	FAUI ASFALT RECORDS
8	7	MACIEJ MALENCZUK	PROSTE HISTORIE POLSKI RADIO
9	6	STANISLAW SOYKA	JAN PAWEL II - TRYPTYK RZYMSKI A.A.J. BRIZE/POMATON - EMI
10	12	NINE INCH NAILS	WITH TEETH INTENSCOPE

See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

SALES DATA COMPILED BY Nielsen SoundScan

EURO Billboard ALBUMS

JUN 4 2005

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 28, 2005

THIS WEEK	LAST WEEK	
1	3	LONELY AKON SRC/UNIVERSAL
2	N	DON'T PHUNK WITH MY HEART BLACK EYED PEAS INTERSCOPE
3	N	LYLA OASIS BIG BROTHER
4	4	UN MONDE PARFAIT ILONA MITRECEY SCORPIO
5	1	CANDY SHOP 50 CENT INTERSCOPE
6	2	FEEL GOOD INC GORILLAZ PARLOPHONE
7	22	RICH GIRL GWEN STEFANI FT. EVE INTERSCOPE
8	9	LE CASSE DE BRICE JEAN OLLIARDIR VIRGIR
9	5	SIGNS SNOOP DOGG FT. J. TIMBERLAKE GEFFER
10	6	COWBOY CHIPZ ZEITGEIST/UNIVERSAL
11	11	JE FAIS DE TOI MON ESSENTIEL EMMANUEL MOIRE WEA
12	13	HATE IT OR LEAVE IT THE GAME FT 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
13	16	I BELIEVE JOANA ZIMMER POLYDOR
14	7	SWITCH WILL SMITH INTERSCOPE
15	6	LET ME LOVE YOU MARIO J/SONY BMG

ALBUMS

MAY 25, 2005

THIS WEEK	LAST WEEK	
1	N	SYSTEM OF A DOWN MEZMERIZE AMERICAN/COLUMBIA
2	N	FAITHLESS FOREVER FAITHLESS GREATEST HITS CHEEKY/SONY BMG
3	N	VAN MORRISON MAGIC TIME EXILE/POLYDOR
4	1	BRUCE SPRINGSTEEN DEVILS & DUST COLUMBIA
5	25	IL DIVO IL DIVO SYCO/SONY BMG
6	2	MICHAEL BUBLE IT'S TIME REPRISE
7	3	50 CENT THE MASSACRE INTERSCOPE
8	4	AKON TROUBLE SRC/UNIVERSAL
9	5	GWEN STEFANI LOVE.ANGEL.MUSIC.BABY INTERSCOPE
10	6	GREEN DAY AMERICAN IDIOT REPRISE
11	8	WIR SIND HELDEN VON NIER AN BLIND VIRGIR
12	14	SOUNDTRACK STAR WARS EPISODE III SONY CLASSICAL
13	9	MOBY ROTEL MUTE
14	10	NINE INCH NAILS WITH TEETH INTERSCOPE
15	12	MORCHEEBA THE ANTIDOTE ECHO

RADIO AIRPLAY

Nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL

MAY 25, 2005

THIS WEEK	LAST WEEK	
1	4	SHIVER NATALIE IMBRUGLIA SONY BMG
2	2	SPEED OF SOUND COLDPLAY PARLOPHONE
3	3	DON'T PHUNK WITH MY HEART THE BLACK EYED PEAS INTERSCOPE
4	1	LET ME LOVE YOU MARIO J RECORDS
5	5	BAD DAY DANIEL POWTER WARRER MUSIC
6	8	SIGNS SNOOP DOGG FEAT. JUSTIN TIMBERLAKE GEFFEN
7	6	RICH GIRL GWEN STEFANI FEAT. EVE INTERSCOPE
8	11	LONELY AKON UNIVERSAL
9	9	LONELY NO MORE ROB THOMAS ATLANTIC
10	7	IF THERE'S ANY JUSTICE LEMAR SONY BMG
11	12	GIRL DESTINY'S CHILD COLUMBIA
12	10	BOULEVARD OF BROKEN DREAMS GREEN DAY REPRISE
13	13	CAUGHT UP USHER LAFACE/ZOMBA
14	16	FEEL GOOD INC. GORILLAZ PARLOPHONE
15	17	INCOMPLETE BACKSTREET BOYS JIVE

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	2	7	#1 3 WKS VARIOUS ARTISTS WOW #13 PROVIDENT/WORD-CURB/EMICMG 10709/PROVIDENT-INTEGRITY	
2	1	3	AMY GRANT ROCA OF AGES HYMNS & FAITH WORD-CURB/WARNER BROS 86391/WORD-CURB	
3	5	86	CASTING CROWNS CASTING CROWNS BEACH STREET/REUNION 10723/PROVIDENT-INTEGRITY	■
4	3	117	SWITCHFOOT THE BEAUTIFUL LETDOWN COLUMBIA/SPARROW 1976/EMICMG ⊕	2
5	4	33	VARIOUS ARTISTS WOW HITS 2005 WORD-CURB/PROVIDENT 1106/EMICMG	
6	7	29	RELIENT K MMHMM GOTEE/CAPITOL 2953/EMICMG	
7	6	6	PASSION WORSHIP BAND PASSION: HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 3574/EMICMG	
8	8	9	JARS OF CLAY REDEMPTION SONGS ESSENTIAL 10758-PROVIDENT-INTEGRITY	
9	10	12	KUTLESS STRONG TOWER BEC 5391/EMICMG	
10	9	30	MICHAEL W. SMITH HEALING RAIN REUNION 10073/PROVIDENT-INTEGRITY	
11	20	10	GREATEST GAINER VARIOUS ARTISTS MORE THAN 50 MOST LOVED HYMNS LIBERTY 0512/EMICMG	
12	12	27	JEREMY CAMP RESTORED BEC 8415/EMICMG	
13	14	35	CHRIS TOMLIN ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
14	RE-ENTRY		RONAN TYNAN RONAN DECCA 003663/EMICMG	
15	11	33	TOBYMAC WELCOME TO OVERSEE CITY FOREFRONT 0417/EMICMG	
16	23	46	ELVIS PRESLEY ELVIS: ULTIMATE GOSPEL RCA 57868/SONY BMG STRATEGIC MARKETING GROUP	
17	22	9	NATALIE GRANT AWAKEN CURB 78860 WORD-CURB	
18	18	57	MERCYME UNCHAIN IMD 62947/PROVIDENT-INTEGRITY ⊕	●
19	17	33	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795/EMICMG	
20	21	9	MAE THE EVERGLOW TOOTH & NAIL 5394/EMICMG	
21	15	10	ZOEGIRL ROOM TO BREATHE SPARROW 3295/EMICMG	
22	16	5	JIM BRICKMAN GRACE WINDHAM HILL 87979/PROVIDENT-INTEGRITY	
23	NOT SHOT BEFORE		THE AMBASSADOR THE THERIS CROSS MOVEMENT 30011/PROVIDENT-INTEGRITY	
24	19	7	JOY WILLIAMS GENESIS REUNION 10082/PROVIDENT-INTEGRITY	
25	36	56	BARLOWGIRL BARLOWGIRL FERVENT 30046/WOAD CURB	

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	13	3	JACI VELASQUEZ BEAUTY HAS GRACE WORD-CURB 86337	
27	30	28	J MOSS THE J MOSS PROJECT GOSPO CENTRIC 70088/PROVIDENT-INTEGRITY	
28	26	8	VARIOUS ARTISTS X 2005: 12 CHRISTIAN ROCK HITS! BEC/FOREFRONT/TOOTH & NAIL/SPARROW 5305/EMICMG	
29	45	6	OUT OF EDEN HYMNS GOTEE 2941 EMICMG	
30	43	8	HILLSONG + DELIRIOUS? UNITED PRAISE - LIVE WORSHIP SYDNEY AUSTRALIA PURPLE/HILLSONG 33082/PROVIDENT-INTEGRITY	
31	50	25	POINT OF GRACE I CHOOSE YOU WORD-CURB/WARNER BROS 86324/WORD-CURB	
32	24	6	SUPERCHIC[K] BEAUTY FROM PAIN INPOP 1279/EMICMG	
33	35	47	UNDEROATH THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
34	33	3	UNITED LOOA TO YOU HILLSONG AUSTRALIA/INTEGRITY 83425/PROVIDENT-IRTEGRITY ⊕	
35	37	9	BEBO NORMAN TRY ESSENTIAL 10124 PROVIDENT	
36	34	12	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS CHURCH IN THE WILDWOOD GAITHER MUSIC GROUP 2370 EMICMG	
37	27	51	ISRAEL AND NEW BREED LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL 82975/PROVIDENT-INTEGRITY	●
38	31	30	VARIOUS ARTISTS I CAN ONLY IMAGINE INO TIME LIFE 19223/PROVIDENT-INTEGRITY	
39	38	52	SELAH HIDING PLACE CURB 78834/WORD-CURB	
40	49	11	BEBE WINANS DREAM STILL WATERS/TMG 93967/WORD-CURB	
41	25	44	MARTHA MUNIZZI THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
42	28	5	SINAI BEACH IMMERSED VICTORY 7722	
43	42	32	VARIOUS ARTISTS WORSHIP NEXT A TOTAL WORSHIP EXPERIENCE INTEGRITY/MARANATHA/INO 83157/PROVIDENT-INTEGRITY +	
44	RE-ENTRY		STEVEN CURTIS CHAPMAN ALL ABOUT LOVE SPARROW 1762/EMICMG	
45	RE-ENTRY		FFH STILL THE CROSS ESSENTIAL 10732/PROVIDENT INTEGRITY	
46	RE-ENTRY		THE AFTERS I WISH WE ALL COULD WIN IRG/EPIC 83678/PROVIDENT-INTEGRITY	
47	48	29	NEWSBOYS DEVOTION SPARROW 5547/EMICMG	
48	NEW		CHRIS RICE SNAPSHOTS LIVE AND FAN FAVORITES ROCAETOWR 20034/PROVIDERT-INTEGRITY	
49	RE-ENTRY		ANBERLIN NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG	
50	39	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS HYMNS GAITHER MUSIC GROUP 2369 EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	8	#1 7 WKS DONNIE MCCLURKIN PSALMS, HYMNS & SPIRITUAL SONGS VERITY 84737/ZOMBA	●
2	2	18	VARIOUS ARTISTS WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
3	3	33	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795	
4	5	13	MISSISSIPPI MASS CHOIR NOT BY MIGHT, NOR BY POWER MALACO 8035	
5	NOT SHOT BEFORE		THE AMBASSADOR THE THERIS CRUSS MOVEMERT 30011	
6	NEW		RIZEN RIZEN 2 ARTEMIS GOSPEL 51624/ARTEMIS	
7	4	6	KURT CARR PROJECT ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
8	9	32	J MOSS THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
9	7	8	MICAH STAMPLEY THE SONGBOOK OF MICAH DEXTERITY SOUNDS 83933/EMI GOSPEL	
10	NEW		JONATHAN BUTLER JONATHAN AENDEZVOUS 5108	
11	10	26	RUBEN STUDDARD I NEED AR ANGEL J 82623/RMG	●
12	11	21	SHEKINAH GLORY MINISTRY LIVE KINGDOM 1011 BOOKWORLD	
13	8	54	ISRAEL AND NEW BREED LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	●
14	14	13	BEBE WINANS DREAM STILL WATERS/TMG 90727/SONY MUSIC	
15	6	71	MARTHA MUNIZZI THE BEST IS YET TO COME MARTHA MUNIZZI 0001	
16	24	75	GREATEST GAINER THE WILLIAMS BROTHERS STILL HERE BLACKBERRY 1643/MALACO	
17	23	38	TYE TRIBBETT & G.A. LIFE INTEGAITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
18	15	26	VARIOUS ARTISTS GOTTA HAVE GOSPEL! VOL. X INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	
19	27	5	SHADRACH I WON'T WORRY NO MORE JUANA 2012/MALACO	
20	20	89	CECE WINANS THRONE ROOM PURESPRINGS GOSPEL/IRO 90361/SORY MUSIC	●
21	17	32	DONALD LAWRENCE & CO. I SPEAK LIFE VERITY 82223/ZOMBA	
22	19	5	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY PRODIUM 2504	
23	12	6	THE MIGHTY CLOUDS OF JOY IN THE HOUSE OF THE LORD LIVE IN HOUSTON EMI GOSPEL 74873	
24	13	12	LASHUN PACE IT'S MY TIME EMI GOSPEL 73650	
25	18	7	ANOINTED NOW IS THE TIME COLUMBIA/INTEGRITY GOSPEL 90928/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	22	50	FRED HAMMOND SOMETHIN 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
27	18	20	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES ONE VOICE MARY ROADS 0003	
28	21	37	KIERRA KIKI SHEARD I OWE YOU EMI GOSPEL 87304	
29	26	3	VIP MASS CHOIR FEATURING JOHN P. KEE LIVE AT THE FELLOWSHIP NEW LIFE/VERITY 60072/ZOMBA	
30	25	89	SOUNDTRACK THE FIGHTING TEMPTATIONS MUSIC WORLD/COLUMBIA 90286/SORY MUSIC	●
31	28	39	DEITRICK HADDON CROSSROADS TYSCOT VERITY 59482/ZOMBA	
32	30	15	BRIDGJETTE TAYLOR BRIDGJETTE TAYLOR ABLIFE 4000	
33	NEW		THE ERIC CARRINGTON PROJECT T.E.C.P. RELATIONSHIP VOL. 1 WORLDWIDE GOSPEL 0018	
34	36	95	BISHOP PAUL S. MORTON & THE FGBCF MASS CHOIR LET IT RAIN TEHILLAH/LIGHT 5487/COMPEHOIA	
35	31	69	VARIOUS ARTISTS WOW GOSPEL 2004 WORD/EMICMG/VERITY 57484/ZOMBA	●
36	38	54	TONEX & THE PECULIAR PEOPLE OUT THE BOX VERITY/JIVE 53713/ZOMBA	
37	39	10	THE GOSPEL MIRACLES BREAK THROUGH AMEN 1505	
38	29	36	NICOLE C. MULLEN EVERYDAY PEOPLE WORD-CUAB 86317/WARNER BROS	
39	35	40	THE RANCE ALLEN GROUP THE LIVE EXPERIENCE TYSCOT 4140/TASEIS	
40	33	35	BEN HARPER AND THE BLIND BOYS OF ALABAMA THEME WILL BE A LIGHT VIRGIN 71206*	
41	32	10	THE BLIND BOYS OF ALABAMA ATOM BOMB REAL WORLD 63959	
42	34	4	LYNDA RANDLE GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42811	
43	45	2	JAMES FORTUNE & FIYA YOU SURVIVED WORLDWIDE GOSPEL 3035	
44	37	13	BENITA WASHINGTON HOLD ON TEHILLAH/LIGHT 5768/COMPEHOIA	
45	40	67	VICKI YOHE I JUST WANT YOU PURESPRINGS GOSPEL 84230/EMI GOSPEL	
46	41	47	VARIOUS ARTISTS BISHOP T.D. JAKES PRESENTS: RE-MOTIONS DEXTERITY SOUNDS 77796/EMI GOSPEL	
47	44	56	FRED HAMMOND NOTHING BUT THE HITS VERITY 53772/ZOMBA	
48	42	11	AARON NEVILLE GOSPEL ROOTS TELL IT 60897/EMI GOSPEL	
49	43	76	VARIOUS ARTISTS GOTTA HAVE GOSPEL! INTEGRITY GOSPEL/GOSPO CENTRIC/EPIC 90671/SONY MUSIC ⊕	
50	NEW		ALVIN DARLING & CELEBRATION YOU DESERVE MY WORSHIP EMTRO GOSPEL 1508	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

ALBUMS

JUN 4 2005

SALES DATA COMPILED BY: Nielsen SoundScan

ALBUM CHARTS

Sales data compiled by Nielsen SoundScan. For Top R&B/Hip-Hop Albums, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

● Albums with the greatest sales gains this week

GREATEST GAINS Where included, this award indicates the title with the chart's largest unit increase.

GREATEST SALES Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ◆ Vinyl price indicates album only available on Dual Disc. CD/DVD after price indicates CD/DVD combo only available. ❖ Dual Disc available. ❖ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron list!ener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Songs are removed from Hot Country Singles & Tracks if they have been on the chart for more than 20 weeks and rank below 15, provided that they are not still gaining enough points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&R, and Hot Dance Radio Airplay charts if they have been on the chart for more than 26 weeks and rank below 15 (20 for Modern Rock).

SINGLES SALES CHARTS

The top-selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan ● Singles with the greatest sales gains

CONFIGURATIONS

● CD single available. ◆ Digital Download available. ❖ DVD single available. ❖ Vinyl Maxi-Single available. ❖ Vinyl Single available. ❖ CD Maxi-Single available. Configurations are not included on all singles charts.

HYPEDICTOR

☎ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are blind tested online by Promosquad using multiple listens and a representative sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 85 or more (75 or more for country) are judged to have Hit Potential: although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs

■ Titles with the greatest club play increase over the previous week

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albume (Gold) ■ RIAA certification for net shipment for 1 million units (Platinum). ❖ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/ or tapes. ☆ Certification for net shipments of 100,000 units (One). ☆ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold)

■ RIAA certification for 200,000 paid downloads (Platinum): Numeral within platinum symbol indicates song's multiplatinum level.

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ❑ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. ❑ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES VHS SALES VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price ◆ RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles ◆ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST / TITLE (HYPEDICTOR) / IMPRINT & NUMBER / DISTRIBUTING LABEL	PEAK POSITION
	1	1	● INSANE CLOWN POSSE THE CLOWN RETURNS NOWHERE ALONE (18.98) ■ THE CLOWN RETURNS NOWHERE ALONE (18.98)	1
1	2	2	LIL JON & THE EAST SIDE BOYZ CRUNK JUICE (UM) / EAST WEST 83...) (11.98)	2
3	3	3	SPOON GIMME FICTION MERGE 5485 (11.98)	2
9	10	50	GREATEST GAINS HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 2297 (12.98)	9
5	5	5	JOHN PRINE FAIR & SQUARE OH BOY 004 (18.98)	2
6	6	37	BONE THUGS-N-HARMONY GREATEST HITS INTERSCOPE 004125 (18.98)	1
4	4	4	AIMEE MANN THE FORGOTTEN ARM SUPERNOVA 182 (17.98)	2
7	7	7	PITBULL MI CASA ... BIENVENIDO TEA (17.98) ◆	3
8	8	8	BLOC PARTY SILENT ALARM ...WITH TRIM MIX 9381?-4/ATLANTIC (13.98)	3
10	9	9	MINT CONDITION LOVE THE LUXURY BROWN / USED BIRD DATA/MAVE (15.98 CD/DVD) ❖	4
11	11	11	VARIOUS ARTISTS THE VERY BEST OF DEATH ROW DEATH ROW 83988 (15.98)	1
12	13	13	BRIGHT EYES I'M WIDE AWAKE, IT'S MORNING SADDLE CREEK 8072? (11.98)	2
13	12	12	BRIGHT EYES DIGITAL ASH IN A DIGITAL URN SADDLE CREEK 8072? (11.98)	3
14	14	14	CRAIG MORGAN MY KIND OF LOVIN' BIGGER BOOM 73477 (11.98)	2
15	15	15	PRAY FOR THE SOUL OF BETTY PRAY FOR THE SOUL OF BETTY EARS' AUDIO PRODUCTIONS 5857-MDCH (15.98)	1
16	16	16	JIMMY BUFFETT LIVE IN HAVANA MAILBOAT 7108 (18.98 CD+DVD) ❖	1
NEW	17	1	THE RED CHORD SLAVES TO METAL 16 LITE / AFTER 11 (11.98)	17
18	18	18	BLACK LABEL SOCIETY MAFIA ARTIST 76511 (11.98)	2
19	19	19	ROBERT EARL KEEN WHAT I REALLY NEAR MISS 1 / KOCH 8787/KEDV (17.98)	2
17	20	17	NB RIDAZ NB RIDAZ THE NOTORIOUS 1805/LIPSTAR (12.98)	2
21	23	35	SOUNDTRACK NAPOLEON DYNAMITE SUPERCHUNK 33010 (18.98)	1
22	21	21	INTERPOL ANTICS MATADOR 0146 (11.98)	2
23	22	22	MISSISSIPPI MASS CHOIR KEY OF KNOWLEDGE KEY OF POWER MALACO 6033 (18.98 10.98)	2
24	24	24	C-MURDER THE TRUEST (U-G-L-Y EVER SAID TRU) 6000-KOCH (17.98)	2
NEW	25	1	BANE THE NOSE KNOW, WORK 077 (11.98)	25
25	26	26	THE ROOTS GAME THEORY ...FEAT. MARSHALL MELLO GOOD FRIDAY: THE VIP LIVE GROUP 031 (13.98)	2
27	27	27	THE ARCADE FIRE FUNERAL MERGE 253? (15.98)	2
NEW	28	1	RIZEN RIZEN II ANTHEM'S DOPPEL 91626-ARTEMIS (17.98)	28
29	29	29	JOY WILLIAMS GENESIS BY HAND 10063 (19.98)	2
30	28	28	YING YANG TWINS MY MIXTAPE ● ME / UNPAR 2489 TVT (11.98 CD/CD) ❖	1
31	31	31	SELF SUBMARINE LIGHTS AND OTHER REVELATIONS HAGWHAT 006 (17.98)	2
32	25	25	DECEMBERISTS PICARESQUE ● / KILL ROCK STARS 60475 (16.98)	2
31	32	31	THIEVERY CORPORATION DIRIGIBLE SUNNY SIDE UP / ESTATE 9081 (15.98)	2
34	30	30	MINDLESS SELF INDULGENCE VOLTA, PEARLS TO SWITCHING TRIM MIX / ATLANTIC 2?? (11.98)	2
47	33	47	ARMOR FOR SLEEP WHAT TO DO WHEN YOU ARE DEAD EPITAPH 6784 (13.98)	33
36	35	36	VARIOUS ARTISTS THE DEGREE PEDIGREE HIP HOP HITS VOLUME 6 SOURCE 2523 MAVAD (19.98)	1
37	36	37	BOBBY CALDWELL PERFECT BLEND MARKER / UNIVERSAL 6965 (18.98)	1
38	34	34	QUASIMOTO THE FURTHER ADVENTURES OF LORD QUAS STONES THROW 2114? (19.98)	2
39	37	39	TAKING BACK SUNDAY EVERYTHING MUST GO ● / VICTORY 178 (13.98)	2
40	38	75	DEATH CAB FOR CUTIE TRANSATLANTICISM ● / BARSUK 32? (14.98)	2
41	39	41	LYRICS BORN SAME YEARS DIFFERENT DAY QUANNUM PROJECTS 60702-EPSPAN (13.98)	2
42	40	42	JONATHAN ROUTER JONATHAN ROUTER SUPERSTAR 2?? (13.98)	2
43	41	43	DAVE ATTELL HANDFUL OF STARS/LIVE COMEDY CENTRAL 0017 (18.98 CD/DVD) ❖	2
44	42	44	STRAYLIGHT RUN STRAYLIGHT RUN / KOCH 2?? (13.98)	2
45	43	45	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREESE 1?? (15.98)	2
46	44	46	SHEKINAH GLORY MINISTRY LIVE IN NASHVILLE / KOCH/KEDV (17.98/13.98)	2
47	45	48	SHADOWS FALL THE WAR WITHIN ● / MEDIA 8228 (12.98 CD/DVD) ❖	2
48	46	47	THE GAME DOCTOR'S ADVOCATE GET LOW 4520 (17.98)	2
49	49	49	BILLY GILMAN EVERYTHING AND MORE MAGIC 2894 (15.98)	2
50	NEW	1	JUNIOR M.A.F.I.A. HOT BOOK MOJO MEDIA 01 (15.98)	50

TOP WORLD

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST / TITLE (HYPEDICTOR) / IMPRINT & NUMBER / DISTRIBUTING LABEL	PEAK POSITION
1	1	12	● CELTIC WOMAN A CELTIC WOMAN CHRISTMAS CELEBRATION 80033	1
2	4	2	RONAN TYNAN RONAN/TYNAN INSTRUMENTAL CLASSICS GROUP	2
3	2	2	VARIOUS ARTISTS PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 235	2
4	3	3	DANIEL O'DONNELL LIVE FROM BRANSON 9PTV 9PTV 8179 (.29)	3
5	5	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: AFRO-LATIN PARTY PUTUMAYO 234	3
6	7	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: FRENCH CAFE PUTUMAYO 218	3
7	6	5	CARLA BRUNI SUKI DU VAR 88 (.29) / 77242-72	5
8	8	5	DJ CHEB I SABBAH KABYLIA DJ CHEB I SABBAH / EMI 2?? (.29)	5
9	9	5	DANIEL O'DONNELL BRANDON BRANSON 9PTV 9PTV 8029 (.29)	5
NEW	NEW	1	MAKANA SONS JUST THE VERY BEST OF THE MAKANA SONS HOLE WALL HD TROPICAL MUSIC 80?6	NEW
11	11	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: MALI PUTUMAYO 238	3
12	13	2	NIYAZ NIYAZ / 8 (.29)	12
13	12	3	SOUNDTRACK THE MOTORCYCLE DIARIES / OST 00 0027/94/UNIVERSAL CLASSICS GROUP	3
14	14	3	DANIEL O'DONNELL WELCOME TO MY WORLD 20 CLASSICS FROM THE JIM REEVES SONG BOOK 9PTV MEDIA 026	3
15	15	2	SOUNDTRACK THE CHORUS / UNIVERSAL 4?? / WARNER MUSIC	15

TOP NEW AGE

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST / TITLE (HYPEDICTOR) / IMPRINT & NUMBER / DISTRIBUTING LABEL	PEAK POSITION
1	1	5	JIM BRICKMAN SIMPLE BLESSINGS 82876-RCA VICTOR	1
2	2	5	SECRET GARDEN EARTHSONG / UNIVERSAL CLASSICS GROUP	2
3	3	3	VARIOUS ARTISTS BEST OF GUITAR HEROES 2 PK.W 4817	3
4	4	5	JIM BRICKMAN GREATEST HITS VOLUME ONE / VOLUME TWO 82876-RCA VICTOR	4
5	5	5	GEORGE WINSTON WINDHAM: A GIFT FROM FRIENDS CAT/WINDHAM HILL 82043-RCA VICTOR	5
6	6	4	ARMIK ARMIK SUNSTEED AVI-AVI 7112	6
7	7	5	VARIOUS ARTISTS THE WINDHAM SUMMER COLLECTION MARACI SPECIAL PRODUCTS 4858/MARACI	7
8	8	5	PHILIP AABERG SANTOSA 1995 7520	8
9	9	5	VARIOUS ARTISTS MUSIC RELAXING NEW AGE MUSIC IN THE UNIVERSE 82876 71494	9
10	10	5	VARIOUS ARTISTS THE GRAND CANYON SUITE & SELL-ABRAHAM MUSIC SPECIAL PRODUCTS 10000/ABRAHAM	10
11	11	5	MANNHEIM STEAMROLLER ROMANTIC CHRISTMAS CAT/WINDHAM HILL 82876-RCA VICTOR	11
12	12	5	VARIOUS ARTISTS 25 BEST OF TELEMUNDO MATRIZ 5065	12
13	13	5	JESSE COOK MENTERAL MATRIZ 80075	13
14	15	2	JOHANNES LINSTEAD MEDITATIONS OF THE HEART / EMI 2??	14
15	14	5	VARIOUS ARTISTS SOUND EFFECTS: PEOPLE & SOUNDS 01 815676	14

TOP JAZZ

FROM billboard.biz

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST / TITLE (HYPEDICTOR) / IMPRINT & NUMBER / DISTRIBUTING LABEL	PEAK POSITION
1	1	15	● MICHAEL BUBLÉ MICHAEL BUBLÉ / 143 REPRISE WARNER 81?05)	1
2	2	2	MADELEINE PEYROUX DREAMLAND / 1??	2
3	3	3	CHRIS BOTTI WHEN I FALL IN LOVE (DUPLICATE) (SONY MUSIC)	3
4	4	3	RONNIE MILSAP JUST WHEN I NEED YOU	4
5	5	3	DIANA KRALL THE GIRL IN THE OTHER ROOM / 8?? (VERVE/UD)	5
6	6	3	KEITH JARRETT MARIENBAD / STANDARDS TRIO CLASSICS GROUP	6
7	7	3	VARIOUS ARTISTS VERVE REMIXED 2 / 8?? (VERVE)	7
8	8	3	JOE LOVANO 52ND STREET THEMES / BLUE NOTE	8
9	9	3	HARRY CONNICK, JR. ONLY YOU / 5?? (COLUMBIA/SONY MUSIC)	9
10	10	3	DAVID SANBORN ANTHOLOGY / 8??	10
11	11	3	JANE MONHEIT TAKING A CHANCE ON LOVE / 5?? (SONY CLASSICAL/SONY MUSIC)	11
12	12	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: NEW ORLEANS / PUTUMAYO	12
13	13	3	RENEE OLSTEAD RENEE OLSTEAD / 4?? (REPRISE/WARNER BROS.)	13
14	14	3	JOHN PIZZARELLI DESPERADO / 5?? (EMI/CAPITOL)	14
15	15	3	VARIOUS ARTISTS 25 BEST OF JAZZ / 8?? (VERVE/UD)	15

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **WORLD, NEW AGE AND BILLBOARD/BDZ:** See chart legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT VIDEOCLIPS & VIDEO MONITOR COMPILED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen VideoScan

Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MUSIC VIDEO

LAUNCH PAD

JUN 4 2005

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	**#1 1 WK** **OH** CIARA FEAT. LUDACRIS SHOWUP-MUSIC/ONE/LAFACE/ZOMBA
2	2	4	**JUST A LIL BIT** 50 CENT SHADY/AFTERMATH/INTERSCOPE
3	1	5	**WE BELONG TOGETHER** MARIAH CAREY ISLAND/IDJMG
4	4	3	**WAIT** YING YANG TWINS COLLIPARK/TVT
5	9	3	**DREAMS** THE GAME AFTERMATH/G-UNIT/INTERSCOPE
6	8	6	**TOUCH** OMARION T.U.G./EPIC
7	10	3	**GRIND WITH ME** PRETTY RICKY ATLANTIC
8	14	7	**HATE IT OR LOVE IT** THE GAME FEAT. 50 CENT AFTERMATH/G-UNIT/INTERSCOPE
9	6	4	**HOLLABACK GIRL** GWEN STEFANI INTERSCOPE
10	13	4	**ALL BECAUSE OF YOU** MARQUES HOUSTON FEAT. YOUNG ROME T.U.G./UNIVERSAL/UMRG
11	NEW		**LET ME HOLD YOU** BOW WOW FEAT. OMARION COLUMBIA
12	16	6	**MR. BRIGHTSIDE** THE KILLERS ISLAND/IDJMG
13	15	2	**LIKE THAT** MEMPHIS BLEEK ROC-A-FELLA/DEF JAM/IDJMG
14	NEW		**GIVE ME THAT** WEBBIE FEAT. BUN B TRILL/ASYLUM
15	18	7	**SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN** U2 INTERSCOPE
16	20	3	**DEM BOYZ** BOYZ N DA HOOD BAD BOY
17	11	5	**ERRTIME** NELLY FEAT. JUNG TRU & KING JACOB DERRTY/UNIVERSAL/UMRG
18	17	3	**AMERICAN BABY** DAVE MATTHEWS BAND RCA/RMG
19	7	6	**SLOW DOWN** BOBBY VALENTINO DTP/DEF JAM/IDJMG
20	NEW		**BEHIND THESE HAZEL EYES** KELLY CLARKSON RCA/RMG
21	21	2	**LA TORTURA** SHAKIRA FEAT. ALEJANDRO SANZ SONY DISCOS/EPIC
22	24	3	**SWITCH** WILL SMITH OVERBROOK/INTERSCOPE
23	12	5	**HOLIDAY** GREEN DAY REPRISE
24	5	4	**I'M A HUSTLA** CASSIDY FULL SURFACE/J/RMG
25	NEW		**OLD BLUE CHAIR** KENNY CHESNEY BNA

VIDEO MONITOR

THIS WEEK — ARTIST, TITLE

MTV

1. MARIAH CAREY, WE BELONG TOGETHER
2. CIARA FEAT. LUDACRIS, OH
3. THE GAME FEAT. 50 CENT, HATE IT OR LOVE IT
4. KILLERS, MR. BRIGHTSIDE
5. NELLY FEAT. JUNG TRU & KING JACOB, ERRTIME
6. WEEZER, BEVERLY HILLS
7. GREEN DAY, HOLIDAY
8. GWEN STEFANI, HOLLABACK GIRL
9. SYSTEM OF A DOWN, BYOB
10. U2, SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN

BET

1. YING YANG TWINS, WAIT
2. 50 CENT, JUST A LIL BIT
3. OMARION, TOUCH
4. CIARA FEAT. LUDACRIS, OH
5. GAME, DREAMS
6. MARQUES HOUSTON, ALL BECAUSE OF YOU
7. PRETTY RICKY, GRIND WITH ME
8. BOW WOW FEAT. OMARION, LET ME HOLD YOU
9. BOYZ N DA HOOD, DEM BOYZ
10. WEBBIE, GIVE ME THAT

CMT

1. KENNY CHESNEY, OLD BLUE CHAIR
2. JOE NICHOLS, WHAT'S A GUY GOTTA DO
3. KEITH URBAN, MAKING MEMORIES OF US
4. DIERKS BENTLEY, LOT OF LEAVIN' LEFT TO DO
5. TOBY KEITH, HONKYTONK U
6. JO DEE MESSINA, MY GIVE A DAMN'S BUSTED
7. TRACE ADKINS, SONGS ABOUT ME
8. MONTGOMERY GENTRY, GONE
9. RASCAL FLATTS, HERE'S TO YOU
10. LEANN RIMES, PROBABLY WOULDN'T BE THIS WAY

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE / LABEL, DISTRIBUTING LABEL # NUMBER (PRICE)	Principal Performers	CERT.
1	NEW		**#1 1 WK** **ELVIS BY THE PRESLEYS** RCA/BMG VIDEO 81884 (24.98 DVD)	Elvis Presley	
2	1	3	**STAR WARS EPISODE III: REVENGE OF THE SITH** SONY CLASSICAL VIDEO SONY MUSIC ENTERTAINMENT 94200 (19.98 CD/DVD)	The London Symphony Orchestra And London Voices (John Williams)	
3	3	6	**FAMILY JEWELS** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
4	4	13	**CHOSEN FEW: EL DOCUMENTAL** CHOSEN FEW/URBAN BOX OFFICE 12061 (13.98 CD/DVD)	Chosen Few	
5	2	3	**THE DOCUMENTARY** INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 004418 (19.98 DVD)	The Game	
6	6	26	**GREATEST HITS** WIND-UP VIDEO/BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
7	5	25	**MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE** ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park	
8	8	80	**LIVE AT DONINGTON** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
9	NEW		**FEARLESS FREAKS** SHOUT! FACTORY/SONY MUSIC ENTERTAINMENT 32634 (24.98 DVD)	The Flaming Lips	
10	7	71	**THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS** ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
11	NEW		**LIVE FROM BONNAROO 2004** SANCTUARY/BMG VIDEO 88407 (29.98 DVD)	Various Artists	
12	NEW		**LIVE IN THE LOU/BASSASSINS** WARNER BROS./WARNER HOME VIDEO 49841 (21.98 CD/DVD)	Story Of The Year	
13	10	72	**PAST, PRESENT & FUTURE** GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (19.98 CD/DVD)	Rob Zombie	
14	NEW		**PSALMS, HYMNS AND SPIRITUAL SONGS** VERITY/ZOMBA VIDEO 80008 (19.98 DVD)	Donnie McClurkin	
15	NEW		**LIVE FROM AUSTIN, TX** NEW WEST RECORDS 80059 (19.98 DVD)	Lucinda Williams	
16	11	26	**ANYWHERE BUT HOME** WIND-UP VIDEO/BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
17	15	28	**CROSSROADS GUITAR FESTIVAL (2 DISC SET)** WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378 (29.98 DVD)	Eric Clapton	4
18	14	6	**BEHIND HAZEL EYES** VENTURA DISTRIBUTION 24092 (14.98 DVD)	Kelly Clarkson	
19	13	62	**NUMBER ONES** EPIC MUSIC VIDEO SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	●
20	9	26	**AFTERGLOW LIVE** ARISTA/BMG VIDEO 64543 (22.98 DVD/CD)	Sarah McLachlan	2
21	NEW		**THE GREAT ROCK 'N' ROLL SWINDLE** SHOUT! FACTORY/SONY MUSIC ENTERTAINMENT 30017 (16.98 DVD)	Sex Pistols	
22	18	25	**LIVE AT THE GREEK** 143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 38624 (29.98 DVD/CD)	Josh Groban	
23	20	53	**GREATEST HITS 1976-1997** COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50032 (14.98 DVD)	Journey	■
24	16	96	**LED ZEPPELIN** ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
25	21	40	**QUEEN: LIVE AT WEMBLEY '86** HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 182400 (19.98/19.98)	Queen	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		**#1 1 WK** **BOBBY PINSON** RCA NASHVILLE 88173/RLG (17.98)	Man Like Me	
2	4	45	**GREATEST GAINER** **HAWTHORNE HEIGHTS** VICTORY 220* (13.98)	The Silence In Black And White	
3	5	32	**JEFF BATES** RCA NASHVILLE 67071/RLG (17.98/11.98)	Rainbow Man	
4	6	9	**BLOC PARTY** VICE/DIM MAK 93815*/ATLANTIC (13.98)	Silent Alarm	
5	3	12	**AMOS LEE** BLUE NOTE 90350 (12.98)	Amos Lee	
6	11	12	**SHOOTER JENNINGS** UNIVERSAL SOUTH 003816* (13.98)	Put The O Back In Country	
7	9	11	**CELTIC WOMAN** MANHATTAN 60233 (19.98)	Celtic Women	
8	7	77	**DAMIEN RICE** DIM VECTOR 48507/WARNER BROS. (18.98)	O	
9	10	31	**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BUENA VISTA 881085/WALT DISNEY (7.98)	Baby Einstein: Lullaby Classics	
10	2	2	**PRAY FOR THE SOUL OF BETTY** BABY JULIUS PRODUCTIONS 5837 KOCH (15.98)	Pray For The Soul Of Betty	
11	NEW		**LIL' BOOSIE AND WEBBIE** TRILL 6330 (17.98)	Gangsta Musik	
12	NEW		**THE RED CHORD** METAL BLADE 14516 (11.98)	Clients	
13	16	29	**RISE AGAINST** GEFFEN 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
14	1	2	**ROBERT EARL KEEN** ROSETTA 9810 KOCH (17.98)	What I Really Mean	
15	20	21	**NB RIDAZ** NASTYBOY 1020/UPSTAIRS (13.98)	nb ridaz.com	
16	13	8	**VICENTE FERNANDEZ** SONY DISCOS 95624 (12.98)	Mis Corridos Consentidos	
17	8	3	**THE RAVEONETTES** THE ORCHARD/COLUMBIA 82875/SONY MUSIC (17.98)	Pretty In Black	
18	35	9	**NATALIE GRANT** CURB 78860 (17.98)	Awaken	
19	14	4	**AVENTURA** PREMIUM LATIN 94063/SONY DISCOS (13.98)	God's Project	
20	15	3	**SHELLY FAIRCHILD** COLUMBIA (NASHVILLE) 90355/SONY MUSIC (11.98)	Ride	
21	23	9	**ANA BARBARA/JENNIFER PENA** FONOVISA 351791 UG (14.98)	Confesiones	
22	19	10	**ZOEGIRL** SPARROW 73298 (12.98)	Room To Breathe	
23	34	13	**MISSISSIPPI MASS CHOIR** MALACO 8035 (18.98 10.98)	Not By Might, Nor By Power	
24	32	29	**RAY LAMONTAGNE** RCA 83459/RMG (11.98)	Trouble	
25	NEW		**BANE** EQUAL VISION 872 (12.98)	The Note	
26	NEW		**THE ROCKET SUMMER** THE MILITIA GROUP 031 (15.98)	Hello, Good Friend.	
27	NEW		**THE AMBASSADOR** CROSS MOVEMENT 30011 (17.98)	The Thesis	
28	18	5	**OLGA TANON** SONY DISCOS 95679 (18.98)	Una Nueva Mujer	
29	42	7	**CITIZEN COPE** RCA 52114/RMG (11.98)	The Clarence Greenwood Recordings	
30	17	9	**M.I.A.** XL 004944*/INTERSCOPE (13.98)	Arular	
31	36	61	**MUSE** TASTE MEDIA 49733/WARNER BROS. (14.98)	Absolution	
32	26	2	**RIGO TOVAR** FONOVISA 351938 UG (14.98)	La Historia De Un Idolo	
33	25	25	**THE ARCADE FIRE** MERGE 225* (15.98)	Funeral	
34	NEW		**RIZEN** ARTEMIS GOSPEL 51624/ARTEMIS (17.98)	RiZen 2	
35	24	9	**KURT CARR PROJECT** GOSPO CENTRIC 70068/ZOMBA (17.98)	One Church	
36	38	2	**RBD** EMI LATIN 75852 (14.98)	Rebelde	
37	30	3	**JOY WILLIAMS** REUNION 10082 (13.98)	Genesis	
38	RE-ENTRY		**BARLOWGIRL** FERVENT 30049 (14.98)	Barlowgirl	
39	33	5	**CAFE TACUBA** UNIVERSAL LATINO 004481 (15.98)	Un Viaje	
40	31	4	**ACCEPTANCE** COLUMBIA 69016/SONY MUSIC (11.98)	Phantoms	
41	29	9	**DECEMBERISTS** KILL ROCK STARS 60425 (16.98)	Picaresque	
42	RE-ENTRY		**J MOSS** GOSPO CENTRIC 70068/ZOMBA (17.98)	The J Moss Project	
43	44	45	**JEM** ATO 21519 (12.98)	Finally Woken	
44	RE-ENTRY		**CAESARS** ASTRALWERKS 80828 (12.98)	Paper Tigers	
45	12	3	**LA SECTA ALLSTAR** UNIVERSAL LATINO 457702 (14.98)	Consejo	
46	39	6	**MINDLESS SELF INDULGENCE** METROPOLIS 388* (11.98)	You'll Rebel To Anything	
47	49	9	**THE JOHN BUTLER TRIO** LAVA 83804/AG (13.98)	Sunrise Over Sea	
48	NEW		**THE BABY EINSTEIN MUSIC BOX ORCHESTRA** BUENA VISTA 881320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	
49	NEW		**STEVE GREEN** SPARROW 93050 (14.98)	The Adventures Of Sir Bernard The Good Knight	
50	RE-ENTRY		**ARMOR FOR SLEEP** EQUAL VISION 104 (13.98)	What To Do When You Are Dead	

BREAKING & ENTERING

The debut album by R&B/pop newcomer Natalie, who is on the Latium tour with Baby Bash and Frankie J, enters The Billboard 200 at No. 16 this issue. Discover artists making their inaugural *Billboard* chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON .com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2005, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

SINGLES & TRACKS SONG INDEX

JUN 4 2005

Billboard

Chart Codes: CS (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Songs) and **RBH** (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position

1, 2 STEP (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Mass Confusion, ASCAP/WB, ASCAP), WBM, H100 34, POP 26
1 THING (Mi Suk, ASCAP/Universal, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/EMI U Catalog, ASCAP), HL/WBM, H100 41, POP 48, RBH 14
4TH OF JULY (Universal, ASCAP/Faster N Harder Music, ASCAP) HL, CS 50
70 EAST (Gamelock, ASCAP/ZEG Publishing, ASCAP/Booboodid Publishing, BMI) RBH 99

A

ADIOS AMOR TE VAS (BMG Songs, ASCAP/Alma, BMI) LT 24
AGAIN (Chyna Baby, BMI/Universal, ASCAP/Tetragrammaton, ASCAP/Nivrac Tyke, ASCAP/Jesse Jaye ASCAP/Reach Global, ASCAP/The Robinson Music Group, BMI/29 Black Music, BMI), HL, H100 67, RBH 11
AIN'T GOT NOTHING (Crump Tight, ASCAP/Trill Productions, ASCAP/9W4L, BMI) RBH 97
AIRE (Ser-Ca, BMI) LT 6
ALCOHOL (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 24
ALGO ESTA CAMBIANDO (Lolein, BMI/Doble Acuarela Songs, ASCAP/EMI Blackwood, BMI) LT 38
ALGO MAS (EMI April, ASCAP) LT 7
ALL BECAUSE OF YOU (Lesser's First Born Music, BMI/Wilkinson Ave., BMI/M/York City Music, ASCAP/Jerome Jones, SESAC/Notting Hill Songs, SESAC/Peermusic III, BMI/Young Fiano, SESAC/All Blac Muzik, ASCAP/EMI April, ASCAP) HL, H100 76, RBH 19
ALL I DO (Gold Forever, BMI/Stone Diamond, BMI/EMI Blackwood, BMI), HL, RBH 98
ALMOST (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI/EMI Blackwood, BMI) HL/WBM, H100 73, POP 43
AMERICAN BABY (Colden Grey, ASCAP/Tinco Publishing, ASCAP/Bat Future, BMI/Songs Of Universal, BMI), HL, H100 53, POP 46
AMOR DEL BUENO (Monster Music, ASCAP) LT 21
AND THEN WHAT (Copyright Control/Money Mack, BMI) RBH 62
AN HONEST MISTAKE (Amalfi Coast Music, BMI) POP 88
ANYTHING BUT MINE (Gravitron, SESAC/Carnival Music, SESAC) CS 12, H100 81
ASAP (Domani And Ya Majesty's Music, ASCAP/Down Holmes Publishing, BMI) RBH 26
AS GOOD AS I ONCE WAS (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Florida Cracker, BMI), HL, CS 16, H100 80, POP 93
ASI COMO HOY (EMOA, ASCAP) LT 39
ASS LIKE THAT (Eight Mile Style, BMI/Ain't Nuthin' Goin On But Funking, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Bat Future, BMI/Jeneflerene, BMI/Hard Workin Black Folks, ASCAP) POP 92
EL AUTOBUS (Edimusa, ASCAP/Fato, ASCAP/Vander America, BMI) LT 33

B

BABY DOLL (Greenhorse, BMI/EMI Blackwood, BMI/U Rule Music, ASACP/EMI April, ASCAP), HL, CS 27
BABY GIRL (Dirkpit, BMI/GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Telegrammusic, ASCAP) CS 15, POP 79
BABY I'M BACK (Byefall Music, ASCAP/Famous, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI), HL, H100 30, POP 29
BABY MAMA (Uncle Bobby's Music, BMI/EMI Blackwood, BMI/MO GT, BMI/MS 802, BMI/Unichappell, BMI), HL/WBM, RBH 91
BACK THEN (Mike Jones, BMI) H100 91, POP 100, RBH 37
BANDOLERO (Mia Mussa, ASCAP) LT 8
BEHIND THESE HAZEL EYES (Smelly Songs, ASCAP/Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 8, POP 4
BE ME (Copyright Control) RBH 85
THE BEST MAN (Blaine Larsen, SESAC/Megan Beautiful, SESAC/Slay The Giant, SESAC/Marathon Key II Music, BMI/Warner-Tamerlane, BMI/Songs Of The Collective, BMI/Back In The Saddle, ASCAP), WBM, CS 56
BEST OF YOU (M.J. Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Universal, ASCAP/Flying Earform, BMI), HL, H100 65, POP 65
BEVERLY HILLS (E.O. Smith, BMI) H100 21, POP 28
BE YOURSELF (Disappearing One, ASCAP/LBV Songs, BMI/Melee Savvy Music, BMI/Me 3, BMI/EMI April, ASCAP), HL, H100 72, POP 77
BIG TIME (Big Love, ASCAP/WB, ASCAP/EMI Blackwood, BMI/Potty Mouth, BMI/Rounded, BMI), WBM, CS 26
BIG WHEELS (M Felon Entertainment, ASCAP) RBH 82
BILLY'S GOT HIS BEER GOGGLES ON (Castle Street, ASCAP/Murrah, BMI/Texabama Music, BMI/Katank Music, BMI), WBM, CS 48
BLESS THE BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI), HL, POP 60
BOONDOCKS (Warner-Tamerlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two ASCAP/BLA, ASCAP), WBM, CS 59
BOULEVARD OF BROKEN DREAMS (WB, ASCAP/Green Daze, ASCAP), WBM, H100 19, POP 18
BREAKAWAY (Friends Of Seagulls, ASCAP/Five Card, ASCAP/Music Of Windswept, ASCAP/WB ASCAP/G Matt, ASCAP/Almo, ASCAP/Avril Lavigne, SOCAN), HL/WBM, H100 40
BREATHE (2 A.M.) (AnniBonnaMusic, ASCAP), WBM, H100 56, POP 49
BRING EM OUT (Carter Boys, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI/Domani And Ya Majesty's Music, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP), HL/WBM, POP 68, RBH 50
BRING ME DOWN (Sony/ATV Tree, BMI/WHATSKI Music, ASCAP/Quit Pickin' At It Music, ASCAP), HL, CS 47
B.Y.O.B. (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 27, POP 34

C

CANDY SHOP (Scott Storch, ASCAP/Trill Productions, ASCAP/50 Cent, ASCAP/Universal, ASCAP), HL, H100 16, POP 22, RBH 46
CAN'T SATISFY HER (Loyal Soldiers, ASCAP/Jam One, ASCAP) RBH 38
CATER 2 U (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Nothing Date, ASCAP/Black Owned Musik, ASCAP/Ric Rude, ASCAP), HL, H100 82, RBH 18
CAUGHT UP (Dirty Dre, ASCAP/Universal, ASCAP/Double Oh Eight, ASCAP/PoohBZ, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI April, ASCAP/Pladis, ASCAP), HL, H100 48, POP 31
CAUGHT UP (Songs Of Universal, BMI/Slavery, BMI/Family Bizness Muzik, BMI/DJ Irv, BMI/Karn Karn's Music, BMI), HL, RBH 90
CHARIOT (G. DeGraw Music, BMI/Warner-Tamerlane, BMI), WBM, H100 49, POP 33
CHARLIE LAST NAME: WILSON (Zomba Songs, BMI/R Kelly, BMI), WBM, RBH 74
CLASS REUNION (THAT USED TO BE US) (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Super ID, ASCAP/Top Mule, ASCAP/Sassy Mule, ASCAP/Don Plemmer, ASCAP/The Loving Company, ASCAP/Wixen, ASCAP), HL, CS 32
COLD (Sugarstar, BMI) POP 53
COLLIDE (HKD Music, BMI/Warner-Tamerlane, BMI/Tentative, BMI), WBM, H100 26, POP 20
COMO PUDISTE (EMI April, ASCAP/Gunhill Road, ASCAP/Perez Soto, BMI/Warner-Tamerlane, BMI) LT 17
CONTRA VIENTOS Y MAREAS (WB, ASCAP/Muziekuitgeverij Artemis BV, BMI) LT 12
THE CORNER (Songs Of Universal, BMI/Senseless, BMI/Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Be Bop Or Be Dead Music, ASCAP/Tunes By Dune, ASCAP), HL, RBH 48
CROSS MY MIND (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Jay-Qui, ASCAP/No Gravity, ASCAP), HL, RBH 78

D

DA MVP (Universal, ASCAP/Mary J. Blige, ASCAP/BlackWallStreet, BMI/Each1Teach1, ASCAP/50 Cent, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL, H100 77, RBH 22
DEAR SUMMER (Carter Boys, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/Mchoma, BMI/Nodlew, BMI), HL, RBH 61
DEM BOYZ (Regina's Son, ASCAP/Dienahmar Music, ASCAP/Jeezy Music, BMI/Flywid It, BMI/Gritfin Ga. Finest, BMI/EMI April, ASCAP/Ishmoot Music, BMI/Warner-Tamerlane, BMI) RBH 32
DIAMONDS FROM SIERRA LEONE (Please Gimme My Publishing, BMI/Getting Out Our Dreams, BMI/EMI Blackwood, BMI/Four Deuce Publishing, ASCAP/You Can't Take It With You, ASCAP/EMI Unart Catalog, BMI/Barwin, ASCAP), HL/WBM, H100 83, RBH 27
DISCO INFERNO (50 Cent, ASCAP/Universal, ASCAP/700, ASCAP) H100 31, POP 21
DOIN' IT RIGHT (Cotton City Music Publishing, BMI/Riverzar Music, BMI/LaLuna Tunes, BMI/A.J. Masters Music, BMI/Dixie Stars, ASCAP/HoriPro Entertainment Group, ASCAP/Colton Music, ASCAP) CS 58
DON'T ASK ME HOW I KNOW (Mosaic Music, BMI/Bobby's Song And Salvage, BMI/Bill Butler, BMI/JonesBone Music, ASCAP/Tier Three Music, ASCAP) CS 20
DON'T CHA (God Given, BMI) RBH 93
DON'T CHA (God Given, BMI/T Zah, BMI/Ensign, BMI), HL, H100 36, POP 23, RBH 51
DON'T PHUNK WITH MY HEART (Careers-BMG, BMI/Zomba Songs, BMI/will.i.am, BMI/Cherry River, BMI/Printz Polar, BMI/Songs Of Universal, BMI/El Cubano, BMI/EMI Blackwood, BMI/Mokojumbi, BMI), HL/WBM, H100 5, POP 3
DON'T WORRY 'BOUT A THING (Emerto, ASCAP/WB, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 23
DO SOMETHIN' (Murlyn, ASCAP/Universal-PolyGram International, ASCAP/EMI April, ASCAP), HL, POP 75
DOT COM (I Like Em Thicke, ASCAP/Da Gass Co., ASCAP/Big Kidd Music, BMI/EMI Virgin Songs, BMI/U.R. IV, ASCAP/EMI April, ASCAP), HL, RBH 65
DO YOU WANT FRIES WITH THAT (Lavender Zoo Music, BMI/Sony/ATV Acuff Rose, BMI/Circle C, ASCAP), HL, CS 43
DREAM BIG (Warner-Tamerlane, BMI), WBM, CS 49
DREAMS (BlackWallStreet, BMI/Each1Teach1 ASCAP/Hip Hop Since 1978, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI), HL, H100 97, RBH 59
DROP IT LIKE IT'S HOT (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI), HL, RBH 39
DRUGS OR JESUS (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Songs From The Engine Room, BMI/Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Music Of 1091, ASCAP), CLM/HL/WBM, CS 31

E

ECHAME A MI LA CULPA (EMMI, ASCAP/Peer International, BMI) LT 18
EN EL MISMO TREN (Crema, SESAC) LT 40
EN SOLEDAD (F.I.P.P., BMI) LT 13
E-PRO (Plastic Kosmos Music, ASCAP/Dust Brothers, ASCAP/Universal, ASCAP/Brooklyn Dust, ASCAP/Universal-PolyGram International, ASCAP), HL, POP 95
ERES DIVINA (BMG Songs, ASCAP) LT 23
ERRTIME (Jackie Frost, ASCAP/BMG Songs, ASCAP/Publishing Designee, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoot Music, BMI), HL/WBM, H100 24, POP 27, RBH 64
EVERYTIME YOU GO AWAY (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 49

F

FALL TO PIECES (Almo, ASCAP/Avril Lavigne, SOCAN/Under Zenith, SOCAN), HL, POP 85
FAST CARS AND FREEDOM (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP/Warner-Tamerlane, BMI/Lexi's Palm Tree Music, BMI), HL/WBM, CS 5, H100 55, POP 99
FEEL GOOD INC (EMI Blackwood, BMI/80's Kid Music, BMI/Underground Animals, ASCAP) H100 17, POP 16
FEEL IT IN THE AIR (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Copyright Control) RBH 96
FREE YOURSELF (Mass Confusion, ASCAP/WB, ASCAP/CraigMan, ASCAP/DreamWorks Songs, ASCAP/Universal, ASCAP/Nisarr's Music, ASCAP/Music Of 1091, ASCAP/Cherry Lane, ASCAP), CLM/HL/WBM, H100 71, RBH 12

G

GEORGIA RAIN (Careers-BMG, BMI/Sagrabeaux Songs, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL/WBM, CS 29
GET BACK (Universal, ASCAP/Ludacris, ASCAP/Elizab Music, ASCAP), HL, POP 78
GET CRUNK (Swole, ASCAP/Jay Music, ASCAP/White Rhino, BMI/Swizole, BMI/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 68
GET IT POPPIN' (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Scott Storch, ASCAP/TVT, ASCAP) H100 88, POP 98, RBH 52
GET RIGHT (Dam Rich, BMI/EMI Blackwood, BMI/Unichappell, BMI/EMI April, ASCAP), HL/WBM, POP 82, RBH 84
GIRL (Sony/ATV Tunes, ASCAP/Beyonce ASCAP/Helendra, ASCAP/Michelle MW, ASCAP/It's A Wonderful World Music, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Full Keel, ASCAP/EMI Longitude, BMI/Angela Beyince, ASCAP/Hitco Music, BMI/EMI April), HL, H100 28, POP 40, RBH 10
GIRLFIGHT (Kaleni Music, ASCAP/Beats Me, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Songs Of Peer, BMI/Marchninth, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP/EMI Blackwood, BMI), HL, H100 23, POP 44, RBH 29
GIVE ME THAT (Trill Productions, ASCAP/My Own Chit, BMI/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI) H100 66, RBH 15
GO HOME (EMI Blackwood, BMI/Jelinda, BMI/WB, ASCAP/Mailbox Money Music, ASCAP), HL/WBM, CS 57
GOIN' CRAZY (Natboogie Publishing, ASCAP/ChaChavez Music, ASCAP/EMI April, ASCAP/Shape The World Publishing, SESAC/Bottz World, ASCAP/Latins Gorr Platinum, BMI), HL, H100 46, POP 30
GONE (Gottahaveable, BMI/Love Monkey, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI), HL, CS 13, H100 64, POP 94
GOODBYE TIME (Sony/ATV Tree, BMI) CS 19
THE GOOD LIFE (EMI April, ASCAP/Sea Gayle, ASCAP/Mosaic Music, BMI), HL, CS 55
GOTTA GO GOTTA LEAVE (TIRED) (Sony/ATV Tunes, ASCAP/VSG Tunes, ASCAP/JuneBugSpade, ASCAP), HL, RBH 60
GOTTA MAKE IT (April's Boy Music, BMI/Kharatroy, ASCAP/Uncle Bobby's Music, BMI/EMI Blackwood, BMI/Kim Hoglund Publishing Designee, ASCAP/Mighty Three, ASCAP/Warner-Tamerlane, BMI/Staying High Music, ASCAP/Almo, ASCAP/WB, ASCAP), HL/WBM, RBH 58
GRIND WITH ME (Blue Star Publishing, BMI/Black Boy Hatchet, BMI/EMI Blackwood, BMI), HL, H100 18, POP 47, RBH 13
GUESS WHO LOVES YOU MORE (Zomba, ASCAP/Ahmad's World, ASCAP/K-Dope Music, ASCAP/Unichappell, BMI/Alexscar, BMI), WBM, RBH 67

H

THE HAND THAT FEEDS (Leaving Home, ASCAP/TVT, ASCAP) H100 60, POP 69
HASTA EL FIN (Juan & Nelson, ASCAP) LT 30
HATE IT OR LOVE IT (BlackWallStreet, BMI/Each1Teach1, ASCAP/50 Cent, ASCAP/Universal, ASCAP/Dade Co. Project Music, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Mured, BMI), HL/WBM, H100 6, POP 13, RBH 20
HEAVEN (EMI April, ASCAP/Wet Ink Red, ASCAP/That's Plum Song, ASCAP/It's Tea Tyme, ASCAP/Babooschka Worldwide Tunes, ASCAP/Songs Of Universal, BMI/Gold Fever Music, BMI), HL, RBH 86
HELENA (SO LONG & GOODNIGHT) (Blow The Doors Off The Jersey Shore Music, BMI) POP 67
HELP SOMEBODY (Careers-BMG, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 28
HE OUGHTA KNOW THAT BY NOW (Universal, ASCAP/Songs Of The Village, ASCAP/Tiltawhirl, BMI), HL, CS 45
HICKTOWN (Warner-Tamerlane, BMI/Big Love, ASCAP/WB, ASCAP/Carol Vincent And Associates, SESAC), WBM, CS 41
HILLBILLIES (Gypsy Outfit, ASCAP/Soul Of Eve Music, ASCAP/World Of Groove Music, ASCAP/Haber Corporation, BMI) CS 42
HOLD YOU DOWN (Sony/ATV Songs, BMI/Con Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI/EMI Blackwood), HL/WBM, POP 84
HOLD YOU DOWN (SPRING MIX) (Sony/ATV Songs, BMI/Con Tiffani, BMI/Gregory Christopher Publishing Designee, ASCAP/Gregory Bruno's, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Adorable Songs Collection, ASCAP/Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Songs Of Lastrada, BMI/Saja, BMI), HL/WBM, POP 90
HOLIDAY (WB, ASCAP/Green Daze, ASCAP), WBM, H100 32, POP 37
HOLLABACK GIRL (Harajuku Lover Music, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 2, POP 1, RBH 44
HOMEWRECKER (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI), HL, CS 4, H100 62
HONKYTONK U (Tokeco Tunes, BMI) CS 38
HOW COULD YOU (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Underdogs Songs, BMI/Irving, BMI/E D Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Johnnie Law Music, BMI/Famous, ASCAP), HL, H100 57, RBH 16
HOW TO DEAL (SoulSick Muzik, BMI/Jumping Bean, BMI/WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC) H100 90, POP 58
HOW WE DO (50 Cent, ASCAP/Universal, ASCAP/J. Taylor For BlackWallStreet, ASCAP/Each1Teach1, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP), HL/WBM, H100 50, POP 41
HOY COMO AYER (Maximo Aguirre, BMI) LT 5
HYPNOTIC (Zomba Songs, BMI/R Kelly, BMI/EMI April, ASCAP/No Question Ent., ASCAP/J. Brasco, ASCAP/Desert Storm, BMI/EMI Blackwood, BMI), HL/WBM, RBH 95

I

I AIN'T NO QUITTER (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), HL/WBM, CS 51
I CAN'T STOP LOVING YOU (Kemmunity, BMI) RBH 28
ICY (Furtme, BMI) RBH 53
IF SHE WERE ANY OTHER WOMAN (Sony/ATV Tree, BMI/EMI April, ASCAP/Didn't Have To Be, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 36
IF SOMETHING SHOULD HAPPEN (EMI April, ASCAP/Sea Gayle, ASCAP/Atlantic Bridge, BMI/Mosaic Music, BMI), HL, CS 14, H100 99
(I JUST WANT IT) TO BE OVER (Book Of Daniel, ASCAP/Lellow, ASCAP/EMI April, ASCAP/She Wrote It, ASCAP/BMG Songs, ASCAP) RBH 40
I LIKE IT (Reverb, BMI/Warner-Tamerlane, BMI/Distinctive Music, BMI), WBM, POP 96
I'M A HUSTLA (Larsiny, ASCAP/Swizz Beatz, ASCAP/EMI April, ASCAP/Universal, ASCAP/WB, ASCAP/Carter Boys, ASCAP/Virginia Beach, ASCAP), HL/WBM, H100 38, POP 80, RBH 8
I'M READY (Mint Factory, ASCAP) RBH 73
INCOMPLETE (Word, ASCAP/Glomo Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou, ASCAP/Right Bank, ASCAP/My Getaway Driver, ASCAP), HL/WBM, H100 13, POP 9
INCREDIBLE FEELIN' (Slim Thug, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Ishmoot Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 87
IN THE KITCHEN (Zomba Songs, BMI/R.Kelly, BMI), WBM, POP 76, RBH 23
I PLAY CHICKEN WITH THE TRAIN (Muzik Mafia, ASCAP/WB, ASCAP/Rich Texan, ASCAP/EMI Blackwood, BMI/Rounded, BMI/Potty Mouth, BMI), HL/WBM, POP 97
I SEE ME (Sony/ATV Acuff Rose, BMI/Post Oak, BMI/Lavender Zoo Music, BMI), HL, CS 53
IT'S A HEARTACHE (Careers-BMG, BMI/Lojo, BMI/PEN, BMI) CS 30
IT'S LIKE THAT (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April, ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP), HL, H100 64, POP 38, RBH 63
I UNDERSTAND (Bad Bady Music, ASCAP) RBH 83

J

JERK IT OUT (Universal-PolyGram International, ASCAP/Telegrammusic, ASCAP), HL, POP 73
JUST A LIL BIT (50 Cent, ASCAP/Universal ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 4, POP 14, RBH 5
JUST A MOMENT (Zomba, ASCAP/Ill Will, ASCAP/Notting Dale, ASCAP/Mawkeens, ASCAP/Clifford Peacock Publishing Designee, BMI/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 72

K

KARMA (Book Of Daniel, ASCAP/EMI April, ASCAP/Lellow, ASCAP), HL, H100 45, POP 19
KEG IN THE CLOSET (Sony/ATV Milene, ASCAP/Islandsoul, ASCAP/Onaly, BMI), HL, CS 11; H100 93

L

LA CAMISA NEGRA (Camaleon, BMI/Peermusic III, BMI) H100 95, LT 2
LA GORDA LINDA (Arthur Hanlon, BMI) LT 41
LA SORPRESA (TN Ediciones, BMI) LT 9
LA TORTURA (The Caramel House, BMI/Sony/ATV Latin, BMI/Nomad, BMI) H100 61, LT 1, POP 70
LET ME GO (Escatawpa, BMI/Songs Of Universal, BMI), H100 15, POP 8
LET ME HOLD YOU (Shaniah Cymone, ASCAP/EMI April, ASCAP/Invisible, BMI/Chrysalis Songs, BMI/Almo Irving, BMI), HL, H100 85, RBH 33
LET ME LOVE YOU (Scott Storch, ASCAP/TVT, ASCAP/Pep Soul Music, ASCAP/R.H. Compound, ASCAP/EMI April, ASCAP), HL, H100 43, POP 39, RBH 24
LIKE THAT (Val's Child, ASCAP/Swizz Beatz, ASCAP/Universal, ASCAP/Trio, BMI/Alley, BMI/Paul Simon, BMI/WB, ASCAP) RBH 69
LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun Music, BMI) H100 87, POP 45
LO MEJOR FUE PERDERTE (Not Listed) LT 47
LONELY (Famous, ASCAP/Byefall Music, ASCAP/Feather, BMI), HL, H100 14, POP 10, RBH 94
LONELY NO MORE (U Rule Music, ASACP/EMI April, ASCAP), HL, H100 10, POP 11
LONG, SLOW KISSES (Warner-Tamerlane, BMI/Smith Haven, BMI/New Works, BMI/The New Company Song Group, BMI/Kid Lips Music, ASCAP/RPM, ASCAP), WBM, CS 17
LOOK WHAT YOU'VE DONE (Jet Music, ASCAP) H100 78, POP 57
LO QUE PASO, PASO (Los Cangris, ASCAP) LT 15
LOSE CONTROL (Mass Confusion, ASCAP/WB, ASCAP/Royalty Rightings, ASCAP/Warner-Tamerlane, BMI/Big Colorado Music, BMI/Deep Space Music, BMI/Publishing Corp. Of America, BMI/Pure Energy, BMI), WBM, H100 69, RBH 35
LOT OF LEAVIN' LEFT TO DO (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) CS 3, H100 51, POP 91
LOVERS & FRIENDS (Lil Jon 00017 Music, BMI/TVT, BMI/White Rhino, BMI/U.R. IV, ASCAP/EMI April, ASCAP/Ludacris, ASCAP/Michael Sterling, ASCAP/Universal, ASCAP/Irving, BMI/Persevere, BMI), HL, RBH 41
LUNA LLENA (Primo, BMI) LT 28
LYLA (Oasis Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, POP 83

M

MAKE HER FEEL GOOD (Team S Dot Publishing, BMI/Hitco Music, BMI/MO GT, BMI/MS Eight Zero Two Music, BMI/Universal-Songs Of PolyGram International, BMI/EMI Sosaha, BMI/Jonathan Three, BMI), HL, H100 94, RBH 34
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP/J Only, ASCAP), HL, CS 1, H100 42, POP 64
MANANA QUE YA NO ESTES (Garmex, BMI) LT 45
MAYOR QUE YO (Universal-Musica Unica, BMI) LT 43
MIA (F.I.P.P., BMI) LT 14
MISSISSIPPI GIRL (WB, ASCAP/Love Everybody, SESAC/Ever Guy, SESAC/Carol Vincent And Associates, SESAC) CS 18
MOCKINGBIRD (Eight Mile Style, BMI/Jaceff, ASCAP/[illegible] World, ASCAP/Nueve Music, ASCAP), WBM, POP 52
MOTIVATION (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI/EMI Blackwood, BMI), HL, RBH 75
MR. BRIGHTSIDE (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 12, POP 7
MUST BE NICE (Lyle, ASCAP) RBH 25
MY GIVE A DAMN'S BUSTED (Diffunes, BMI/Mosaic Music, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Mike Curb, BMI), HL/WBM, CS 7, H100 75
MY SISTER (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Zomba, SESAC/Annabella's Farm Music, ASCAP/Universal, ASCAP/Mosaic Music, BMI), HL/WBM, CS 25

N

NECK OF THE WOODS (Money Mack, BMI) RBH 81
NI EN DEFENSA PROPIA (EMI Blackwood, BMI) LT 4
NO ME QUEDA MAS (EMI Blackwood, BMI/Lone Iguana, BMI) LT 19
NO ONE'LL EVER LOVE ME (EMI Blackwood, BMI/EMI April, ASCAP/Castle Street, ASCAP/Music Highway, ASCAP), HL/WBM, CS 54
NOTHIN' TO LOSE (Almo, ASCAP/Kevin Savigar, ASCAP/Universal, ASCAP/Chaggy Buss, ASCAP), HL, H100 92
NUMB/ENCORE (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Ye World Music, ASCAP), HL/WBM, POP 50
NUMBER ONE (John Legend, BMI/Cherry River, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI/Warner-Tamerlane, BMI), CLM/HL/WBM, RBH 92
NUMBER ONE SPOT (WB, ASCAP/Universal, ASCAP), HL/WBM, H100 70, POP 71, RBH 30

O

O (First Avenue, ASCAP/BMG Songs, ASCAP/EMI April, ASCAP/Demis Hot Songs, ASCAP/Black Fountain, ASCAP/Tank 1176, ASCAP/Anthony Nance Muzik, ASCAP/Antonio Dixon's Muzik, ASCAP/Irving, BMI/E D Duz It, BMI) H100 89, POP 72, RBH 36
OBSESION (NO ES AMOR) (Premium Latin, ASCAP), WBM, LT 3
OBSESSION (NO ES AMOR) (Premium Latin, ASCAP), WBM, H100 25, POP 24
OH (Royalty Rightings, ASCAP/Hitco South, ASCAP/Music 101, ASCAP/Universal, ASCAP/Dirty Dre, ASCAP/Ludacris, ASCAP/Universal-PolyGram International Tunes, SESAC/Jangae Joints, SESAC/EMI April, ASCAP), HL, H100 3, POP 12, RBH 3
OKAY (White Rhino, BMI/Drugstore, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Songs Of Peer, BMI/Morningsidetrail, ASCAP/Nivea B. Hamilton, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI), HL/WBM, POP 51, RBH 47
ORDINARY PEOPLE (John Legend, BMI/will.i.am, BMI/Cherry River, BMI), CLM/HL, RBH 21

P

PERDONA MIS ERRORES (Arpa, BMI) LT 29
PICKIN' WILDFLOWERS (EMI April, ASCAP/Romeo Cowboy, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 21, H100 100
PIMPIN' ALL OVER THE WORLD (Ludacris, ASCAP/2590 Music Publishing, ASCAP/Scantz, SESAC) RBH 43
PLAY SOMETHING COUNTRY (Sony/ATV Tree, BMI/Showbilly, BMI/Turn Me On Music, BMI/Still Working For The Man, BMI/ICG, BMI), HL, CS 37
PORQUE ES TAN CRUEL EL AMOR (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 11
PORQUE TU NO ESTAS (Historia, ASCAP/B Music, ASCAP) LT 26
PRECISAMENTE AHORA (Warner-Tamerlane, BMI) LT 34
PROBABLY WOULDN'T BE THIS WAY (Almo, ASCAP/Irving, BMI), HL, CS 35
PURIFY ME (Cyptron, BMI/EMI Blackwood, BMI/Soundtron Tunes, BMI/Chrysalis Songs, BMI/No I.D., BMI), HL, RBH 70

Q

QUE LASTIMA (Universal Musica, ASCAP) LT 25
QUE MAS QUISIERA (LGA, BMI) LT 32
QUIERO QUE SEPAS (Maximo Aguirre, BMI) LT 48

R

A REAL FINE PLACE TO START (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Sony/ATV Cross Keys, ASCAP/Worley World, ASCAP), HL, CS 34
REBELDE (San Angel, ASCAP) LT 44
REDNECK YACHT CLUB (This Is Hit, ASCAP/Mustang, ASCAP/Songs Of Mosaic, ASCAP/Wilburns, ASCAP) CS 52
RICH GIRL (Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Bat Future, BMI/Songs Of Universal, BMI/Blondie Rockwell, ASCAP/Universal, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Harajuku Lover Music, ASCAP/Jerry Bock Enterprises, BMI/K'Stuff, BMI/ArtHo), HL/WBM, H100 35, POP 25

S

SCARS (Viva La Cucaracha, ASCAP), HL, H100 39, POP 17
SE FUE Y ME DEJO (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 50
SET IT OFF (Swizz Beatz, ASCAP/Universal, ASCAP/1996 Music Lane, ASCAP/Young Chris, ASCAP), HL, RBH 71
SHE'S NO YOU (Seven Peaks, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP/Jambition Music, ASCAP) H100 96, POP 42
SIGNS (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Careers-BMG, BMI/Raynchaser, BMI/Takin' Care Of Business, BMI), HL, POP 66
SI LA QUIERES (EMI Blackwood, BMI) LT 27
SINCE U BEEN GONE (Maratone, ASCAP/Zomba, ASCAP/Kasz Money Publishing, ASCAP), WBM, H100 7, POP 6
SIN MIEDO A NADA (WB, ASCAP) LT 36
SITTING, WAITING, WISHING (Bubble Toes, ASCAP/Universal, ASCAP), HL, H100 86, POP 62
SITTIN SIDEWAYZ (Paul Wall, ASCAP/Carnival Beats, ASCAP/Universal, ASCAP/Carnival, ASCAP), HL, RBH 80
SLOW DOWN (Tight Werk, BMI/Time4Flytes, BMI/Songs Of DreamWorks, BMI/Songs Of The Knoll, BMI/Cherry River, BMI/Songs Of SKG, BMI), CLM, H100 11, POP 55, RBH 2
SO FRESH (Blak Daryl Music, ASCAP) RBH 56
SOLDIER (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/EMI Blackwood, BMI/Dam Rich, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Money Mack, BMI/Domani And Ya Majesty's Music, ASCAP), HL, POP 61
SOMEBODY'S HERO (EMI April, ASCAP/Pang Toon, BMI/EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL, CS 33
SOME CUT (Swole, ASCAP/Lil Jon 00017 Music, BMI/TVT, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI), HL, H100 44, POP 54, RBH 31
SOMETHING LIKE A BROKEN HEART (EMI Blackwood, BMI/Rumbalo, BMI/Earl Wright, BMI/Winning Circle, ASCAP/Clashing Plaids, ASCAP) CS 40
SOMETHING MORE (GreaterGood, ASCAP/Jennifer Nettles, ASCAP/Dirkpit, BMI) CS 10, H100 79
SOMETHING TO BE PROUD OF (Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Wallenn, ASCAP/Song Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 46
SOMEWHERE ONLY WE KNOW (BMG, PRS) POP 89
SO MUCH MORE (Warner-Tamerlane, BMI/Joey & Ryan Music, BMI/Dade Co. Project Music, BMI/Zomba Songs, BMI), WBM, RBH 89
SONGS ABOUT ME (EMI Blackwood, BMI/Shaye Smith, BMI/Careers-BMG, BMI/Sagrabeaux Songs, BMI), HL/WBM, CS 2, H100 59
SO SEDUCTIVE (Yayo Music, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Merza Publishing, ASCAP/EMI April, ASCAP), HL, RBH 54
SO WHAT (IF YOU GOT A BABY) (Tents Of Kedar, ASCAP/Hollow Thigh, ASCAP/Careers-BMG, BMI) RBH 79
SO WHAT THE FUSS (Steveland Morris, ASCAP) RBH 55
SPEED OF SOUND (BMG Songs, ASCAP), HL, H100 29, POP 36
STAY WITH ME (BRASS BED) (Sony/ATV Cross Keys, ASCAP/Onaly, BMI/Terry McBride, BMI/Still Working For The Man, BMI/Wilmington Road, BMI/ICG, BMI), HL, CS 39
STILL TIPPIN' (2 Players, BMI/Carnival Beats, ASCAP/Universal, ASCAP/Mike Jones, BMI/Paul Wall, ASCAP/Slim Thug, BMI/EMI Blackwood, BMI/Carnival, ASCAP), HL, H100 94, POP 86, RBH 57
SUGAR (GIMME SOME) (Index Music, ASCAP/Serious Scriptures, ASCAP/First N Gold, BMI/Trick N Rick, BMI/Ludacris, ASCAP/EMI April, ASCAP/Universal, ASCAP/Warner-Tamerlane, BMI), HL, H100 22, POP 15
SUNDAY MORNING (Careers-BMG, BMI/February Twenty Second, BMI/BMG Songs, ASCAP/Valentine Valentine, ASCAP), HL, POP 63
SWITCH (Treyball, ASCAP/Kwametheboygenius Music, BMI/Almo, BMI/Brothers Grimm, ASCAP/Manesonmusic, BMI) H100 9, POP 5

T

THE TALKIN' SONG REPAIR BLUES (EMI Blackwood, BMI/[illegible], BMI), HL, CS 22
TECHNOLOGIC (Zomba, ASCAP), WBM, POP 87
THAT'S WHAT I LOVE ABOUT SUNDAY (Sony/ATV Cross Keys, ASCAP/[illegible], ASCAP/Sony/ATV Tree, BMI/Cake Taker, BMI/March, BMI), HL, CS 9, H100 [illegible], POP 74
THROWBACK (U.R. IV, ASCAP/EMI April, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Christopher Mathew, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Gold Forever, BMI/Songs Of Universal, BMI) RBH 66
TIEMPO (Ser-Ca, BMI) LT 35
TOCANDO FONDO (Sony/ATV Latin, BMI) LT 22
TOMA (Mambero, ASCAP/White Rhino, BMI/C'Amore, BMI/Me & Marq, ASCAP/EMI Blackwood, BMI), HL, RBH 76
TOUCH (EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL, RBH 45
TRAPPED IN THE CLOSET (Zomba Songs, BMI/R. Kelly, BMI), WBM, H100 47, RBH 7
TRUTH IS (Full Of Soul, BMI/EMI Blackwood, BMI/Souvang, BMI/Christopher Mathew, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Tabulous, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Alley Gadfly, BMI/Songs Of DreamWorks, BMI/EMI April, ASCAP/Bovina, ASCAP/[illegible]), CLM/HL, H100 52, RBH 9
TURN DA LIGHTS OFF (Mass Confusion, ASCAP/WB, ASCAP/Beat Factory, ASCAP/Ariane & Co., ASCAP/Almo, ASCAP/Bros. Grimm, ASCAP/George Simon Music, BMI/Jobete, ASCAP/FCG Music, ASCAP/MGIII Music, ASCAP/NMG Music, ASCAP/EMI April, ASCAP), HL/WBM, RBH 100
TWO HEARTS (Careers-BMG, BMI/On The Wall, BMI), WBM, CS 60

U

U ALREADY KNOW (3RDi Music Works, BMI/Da 12 Music, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Ivers Songs, BMI/Christopher Garrett, ASCAP/Hitco South, ASCAP), HL, H100 37, RBH 6
U DON'T KNOW ME (Domani And Ya Majesty's Music, ASCAP/Toompstone, BMI/EMI Blackwood, BMI), HL, H100 54, RBH 17
UNA CANCION PARA TI (Kike Santander, BMI/EMI Blackwood, BMI) LT 46
UNTITLED (HOW CAN THIS HAPPEN TO ME?) (WB, ASCAP/Wet Wheelie, SOCAN/High-Maintenance, SOCAN), WBM, H100 63, POP 35

V

VENGADA (Brantunes, ASCAP/Maximo Aguirre, BMI/Peermusic, BMI) LT 20
VEN TU (Premium Latin, ASCAP) LT 42
VIVEME (WB, ASCAP) LT 10
VOLVERTE A VER (Peermusic III, BMI/Camaleon, BMI) LT 16

W

WAITIN' ON THE WONDERFUL (Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/WB, ASCAP/Famous, ASCAP/Animal Fair ASCAP), HL/WBM, CS 44
WAIT (THE WHISPER SONG) (ColliPark, BMI/EMI Blackwood, BMI/Da Crippler, BMI/EWC, BMI), HL, H100 [illegible], POP 81, RBH 4
WE BELONG TOGETHER (Rye Songs, BMI/Songs Of Universal, BMI/Shaniah Cymone, ASCAP/EMI April ASCAP/Seal Music, ASCAP/BMG Songs, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis ASCAP/Sony/ATV Songs, BMI/Hip Chic, BMI/Epic Solar, BMI/Mister Johnson's Jams, BMI/Warner-Tamerlane, BMI/Ballads B), HL/WBM, H100 1, POP 2, RBH 1
WE GOT THAT (Breka Music, BMI/Trunk 2 Trunk, ASCAP/EMI Blackwood, BMI), HL, RBH 88
WELCOME TO JAMROCK (Biddah Muzik, ASCAP/DNS Publishing, ASCAP/EMI April, ASCAP/Universal-Songs Of PolyGram, BMI), HL, RBH 42
WHAT'S A GUY GOTTA DO (Foray, SESAC/MR2, SESAC/EMI April, ASCAP/Didn't Have To Be, ASCAP/Sea Gayle, ASCAP), HL, CS 6, H100 74
WHEN YOU TELL ME THAT YOU LOVE ME (WB, ASCAP/[illegible], ASCAP/Music Of Windswept, ASCAP/Albert Hammond, ASCAP), WBM, POP 56
WHERE DA AT? (Not Listed) RBH 77
WORDPLAY (Goo Eyed, ASCAP/Slowguy Songs, ASCAP/WB, ASCAP), WBM, POP 59

Y

YA NO LLORES (Zomba, ASCAP) LT 49
Y LAS MARIPOSAS (Edimusa, ASCAP) LT 31
YO ME QUEDE SIN NADIE (Prodemus, ASCAP/Universal Musica, ASCAP) LT 37
YOU AND ME (G-Chills, BMI/Songs Of DreamWorks, BMI/[illegible], BMI/Songs Of The Knoll, BMI/Cherry River, BMI/Warner-Tamerlane, BMI), CLM, H100 33, POP 32
YOU'LL BE THERE (Coburn, BMI), WBM, CS 8, H100 68

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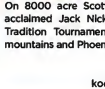
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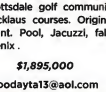
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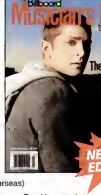
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Pioneering Distributor Dan Heilicher Dies At 82

Dan Heilicher, half of the pioneering independent record distributor Heilicher Brothers, died May 23 in Minneapolis after a long illness. He was 82.

Heilicher joined brother Amos' jukebox operation in 1945. By 1947, the Heilicher Brothers expanded to independent distribution after landing the Mercury Records account for North and South Dakota, Iowa, Nebraska and home state Minnesota.


HEILICHER

In 1955, the Heilichers started the Musicland chain. Both brothers stayed with the business following its merger with Pickwick International in 1960, until American Can acquired it in 1977. The Heilichers then concentrated on real estate and the coin-operated machine business.

"The way the Heilicher Brothers worked, Amos was the idea guy and Danny was the nuts and bolts guy who put it all together," says Owen Husney, a relative of the family and a principal in Los Angeles-based First American Entertainment. "At some point, Amos probably said, 'We have to get on computers,' and Danny probably said, 'I'll get on it right away.' And then he probably went away and learned everything to know about how to use computers with distribution and probably was the first in the industry to buy punch cards for computers.

"It was the most wonderful business-brother relationship," Husney says.

Dan is survived by his wife, Phyllis, five children, 12 grandchildren and his brother Amos, who is 88.

—*Ed Christman*

BIRTHS GIRL: Perryn London, to **Tonya** and **Chris Henderson**, May 9 in Mobile, Ala. Father is guitarist for rock act 3 Doors Down.

BOY: Dominic Caleb, to **Fiona** and **Sam Thompson**, May 17 in Los Angeles. Father is operations manager for MidNite Operations.

DEATHS **Jon Simon**, 49, of complications during surgery, May 14 in Sydney. The new-media VP for Warner Music Asia Pacific joined Warner Music Australia in 2000 as new-media director and expanded to the Asia Pacific operation a year later. During his tenure, Simon was responsible for developing online distribution strategies for Warner Music; he also oversaw the development of business-to-business and business-to-consumer Web sites across the region. Simon's synchronization firm, songshop.com, was used by Warner Music affiliates worldwide. He is survived by his wife and three children.

Ed Kelleher, 61, of natural causes, May 14 in Fairfax, Va. A *Billboard* editor in the 1970s, Kelleher also wrote for Cashbox and was the associate editor and film critic for Film Journal International from 1986 to 2002. As a screenwriter, Kelleher's credits include cult horror films like "Invasion of the Blood Farmers," "Prime Evil," "Lurkers" and "Voodoo Dolls," several of which were adaptations of novels he wrote with longtime music publicist Harriette Vidal. Kelleher also wrote "David Bowie: A Biography in Words and Pictures" and "Your Heart in Your Mouth," a biography of punk rock artist Wendy O. Williams of the Plasmatics. He is survived by a brother. Memorial donations can be sent to: Will Rogers Motion Picture Pioneers Foundation, 1043 Riverside Drive, Third Floor, Toluca Lake, Calif. 91602.

Tweola Kilgore, 80, of unspecified causes, May 15 in Los Angeles. The R&B singer got her first recording gig in the 1960s after meeting songwriter/producer Ed Townsend, with whom she cut "Sounds of My Man Working on the Chain Gang," a follow-up to the Sam Cooke hit "Chain Gang." From there, she scored her biggest hit, "The Love of My Man," which reached No. 3 on the *Billboard* Hot R&B Singles chart in 1963. Kilgore is survived by four siblings.

Terry Carisse, 62, of cancer, May 22 in Ottawa. A prolific Canadian artist/songwriter, Carisse recorded for MBS Records and Savannah Records in the 1970s and 1980s, releasing Canadian country hits like "Sparkle in Her Eyes," "Windship," "Love Sweet Love" and "Old Photographs." His songs have been recorded by such top Canadian country acts as the Mercey Brothers, Carroll Baker, Marie Bottrell and Ralph Carlson. Carisse was named top male Canadian singer by the Canadian Country Music Assn. in 1982 and 1984-1986. He is survived by his wife and three sons.

FOR THE RECORD
Coldplay is not performing at Lollapalooza as was erroneously reported in the May 28 issue.



Paul Simon, center, received the BMI Icon award for his lifetime of creativity and esteemed body of work. **Brian Wilson**, **Yolanda Adams**, **Joss Stone** and **Maroon5** paid tribute to Simon. Pictured, from left, are BMI's **Charlie Feldman** and **Barbara Cane**, Simon, BMI president/CEO **Del Bryant** and BMI's **Phil Graham**.



Matt Roberts, left, and **Brad Arnold** of **3 Doors Down** celebrate their song of the year victory for "Here Without You." Last year, the tune won the award for most performed song on college radio.

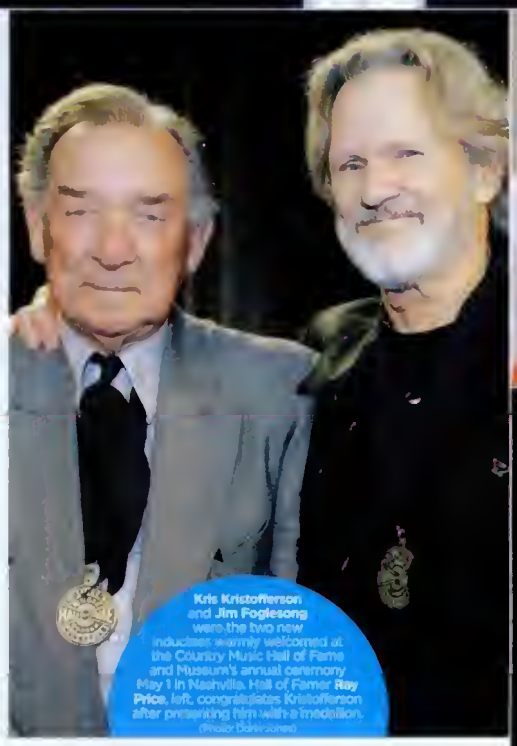


Lil Jon puts down the crunk juice long enough to embrace his BMI songwriter of the year award, as well as the certificates for co-writing four of the 50 most performed songs in 2004.

BMI honored songwriters and publishers of the 50 most performed songs at its 53rd annual Pop Awards, held May 17 at the Regent Beverly Wilshire in Beverly Hills, Calif. (Photos: Lester Cohen/Wireimage.com)



BMI president/CEO **Del Bryant**, right, congratulates **EMI Music Publishing** chairman **Martin Bandier**, third from right, and his staffers on winning publisher of the year honors. The publisher had 11 of the most performed songs of 2004 on BMI's top 50 survey.



Kris Kristofferson and **Jim Foglesong** were the two new inductees warmly welcomed at the Country Music Hall of Fame and Museum's annual ceremony May 1 in Nashville. Hall of Famer **Ray Price**, left, congratulates Kristofferson after presenting him with a medallion. (Photo: Barry Cox)



Grammy-winning R&B vocalist **Anita Baker**, legendary jazz artist **Ron Carter** and Tonight Show Band music director **Kevin Eubanks** received honorary Doctor of Music degrees at the Berklee College of Music's 2005 commencement May 7 in Boston. Pictured, from left, are Eubanks (who is a Berklee alumnus), Carter, Baker and Berklee College of Music president **Roger Brown**.



Juanes stops to take a picture with *Billboard* co-executive editor **Tamara Conniff** May 6 backstage at his sold-out concert at the Gibson Amphitheatre in Los Angeles. Juanes recently won three Billboard Latin Music Awards.



Debby Boone presented her father, singer/composer **Pat Boone**, with the Los Angeles Jr. Philharmonic Orchestra Lifetime Achievement Award April 20 at the Dorothy Chandler Pavilion in Los Angeles. The event honored Boone's 50 years in show business.

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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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SPECTATOR SPORTS

Keen eyes at EMI were trained on Warner Music Group's recent initial public offering. None more so than former WMG chief Roger Ames, who EMI recently brought onboard as a senior adviser. "We watched it with interest as a spectator, and I'm sure he watched it with greater interest as former head of that business," EMI Group chairman Eric Nicoli tells Track. Nicoli was swift to rule out any connection between Ames' arrival and Warner's new, public status. "Ames has been helping us in lots of ways completely unrelated to Warners. His appointment is completely unrelated to the timing of the IPO, and the fact of the IPO," he says. *—Lars Brandle*

CISAC NO VACATION

When the members of CISAC meet June 9 in Dublin, it will be their first general assembly since changing statutes in October 2004. The Paris-based organization's 20-member board of directors will meet two days earlier. In an effort to streamline operations, the authors' and composers' societies participating in the assembly can send only one representative and one replacement. "Gone are the days when one could go on holiday to a CISAC assembly with family and nannies," one member tells Track. *—Emmanuel Legrand*

BILLIONAIRE'S REALITY

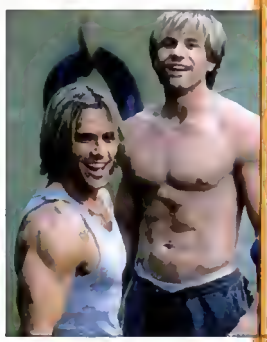
Artemis Records artist Sir Ivan—who recently scored an international dance hit with "Peace on Earth"—is poised to become a star on the small screen. Sources say the 49-year-old billionaire-banker-turned-artist is expected to ink a deal for his own reality TV show. From what Track hears, Sir Ivan has been in negotiations with a number of reality show executives, including producers of "Growing Up Gotti." Surely, Sir Ivan's castle in the Hamptons will play a major role in the show—just as it does June 12 on the Travel Channel's "Grand Castles of America" program.
—Michael Paoletta

A FRENCHMAN IN NEW YORK

Expect the Reed MIDEM Organization to announce shortly the appointment of Jean-Pierre Bommel to the position of VP of sales and business development for MIDEM Market North America. Bommel has held various marketing positions in such record companies as Sony and BMG in the United States. The New York-based Frenchman will have the task of boosting U.S. presence at the annual trade show held in Cannes. *—Emmanuel Legrand*

DOORS CLOSE WITH A FORCE

After 10 years, Nashville-based management/public relations firm Force is closing its doors on Music Row May 27. The reason? Owner Nancy Russell wants to devote more time to travel and enjoying life. Russell has been comanaging Alan Jackson with Howard Kaufman's Los Angeles-based HK Management. Jackson will remain with that firm with Laurie Gorman as his rep. Force has also been managing Loretta Lynn's Grammy Award-winning comeback, and Russell will continue to work with Lynn on select projects. Russell's upcoming plans include work on a film she has written. Force's William Smithson will continue to handle Lynn's publicity in addition to adding new clients.
—Deborah Evans Price



COUNTRY HUNK CITY

As New York gears up to host its first ever Country Music Assn. Awards this fall, many of Nashville's hottest performers have been spending time in the Big Apple to help promote the event. Track hears that Aaron Benward and former "The Young and the Restless" star Scott Reeves—the members of the easy-on-the-eyes male duo Blue County—are currently in New York being photographed for a calendar for CMA sponsor Chevrolet. With one of the Curb act's fellow country artists (think Billy Currington) already having graced the cover of Playgirl, Track can't help but wonder what will happen the next time Wynonna or Dolly stops by "The Howard Stern Show." *—Katy Kroll*

THE WHO'S NEXT MOVIE

Academy Award-winning director Murray Lerner is collecting material from fans for his documentary about the Who, at thewhomovie.com. Tentatively titled "My Generation: Who's Still Who," the feature-length film, now in production, is expected in theaters in early 2006. The project, which explores the continuing influence of the band, is being created by the Who's Peter Townshend and Roger Daltrey, Spitfire Pictures' Nigel Sinclair and Guy East and Trinifold Management's Bill Curbishley and Robert Rosenberg. *—Jill Kipnis*

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Classics Group in New York names **David Novik** senior VP of A&R. He was senior VP of international A&R at **RCA Records.**

SRC Records in New York taps **Kirk Harding** to be executive VP. He was marketing director at **Loud Records.**

Island Def Jam Music Group in New York promotes **Jana Fleishman** to VP of publicity. She was senior director. IDJMG also appoints **Karen Wiessen** VP of media and artists relations. She was national director of media and artists relations at **Island Records.**

Virgin Records in New York appoints **Jennifer McDaniels** VP of urban marketing. She was director of marketing at **EMI Music Marketing.**

Praise Hymn Soundtracks in Nashville promotes **James Hume** to associate director of marketing and recording programs. He was production coordinator.

PUBLISHING: Music Sales in Miami names **Rene L. Flores** account manager/Latin product specialist. He was account executive at **Warner Bros. Publications.**

ASCAP in New York names **Adrian Ross** associate director of public affairs. He was director of alumni affairs at **Berklee College of Music.**

The **Canadian Music Publishers Assn.** in Toronto appoints **Catharine Saxberg** executive director. She held the same position at the **Radio Starmaker Fund.**

HOME VIDEO: Universal Studios Home Entertainment in Universal City, Calif., names **Mike DuBoise** senior VP of category management and retail planning. He was senior director of North American customer marketing at **Avery Dennison.**



RELATED FIELDS: Digiview Entertainment in New York appoints **Michael Omansky** CEO. He was president at **Worldwide Entertainment Marketing.**

Sprockets Music in Miami names **Marya Meyer** partner. She was VP of corporate and external affairs at the **Latin Recording Academy.**

5.1 Production Services in New York appoints **Tom Hutten** director of services. He was founder and audio engineer at **Bionic Mastering.**

BILLBOARD INFORMATION GROUP: ***Billboard*** in New York welcomes **Christine Bower** as associate art director. She was assistant art director at **Rolling Stone.**

Send submissions to shan@billboard.com.

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